

THE ETUDE

May 1946

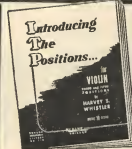
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THE ETUDE

Editorial

Music in Your Soul



"MINE EYES HAVE SEEN THE GLORY OF THE COMING OF THE LORD."
Julia Ward Howe's "Battle Hymn of the Republic" has inspired millions.

WHEN you were a little tot perhaps you had a well meaning old aunt who, when she heard you sing as you arose in the morning, moaned, "Sing before breakfast, cry before night." She thus injected you with the virus of one of your first superstitions. All superstitions are false and ridiculous, but they may result in almost incurable lifetime inhibitions.

If there is music in your soul, it is there to be released, and in the joy of that release your inhibitions often vanish. Plato used to say, "The man who has music in his soul will be most in love with the loveliest." Those of us who have the blood of the Northern races in our veins often seem to have a kind of inferiority complex when we feel like singing informally "when the spirit moves us."

Not so the Latins. Often, in Spain, France, Italy, or Cuba we have seen individuals moved to song in the streets and giving expression to their feelings. Once, while at the Hotel Danieli in Venice, we were awakened by the voice of a tenor whose tones were so dulcet and so pure that we rushed to the window to discover the source. It was a gondolier, cleaning up his sable craft. He was unconscious of his surroundings and of the hour, then long past midnight. He wanted to sing and give vent to his feelings. We wished that he might never stop. As he paddled away toward the Grand Canal he and his song vanished in the darkness. But he left an unforgettable memory.

Again, in Havana, we were awakened one night in our hotel near the Prado by a lusty group of young men, accompanied by a small band, marching down the street and singing at the tops of their voices. The hotel clerk explained the next morning: "You see, this fellow, he just find out the girl he loves is going to marry him and he gets his friends to celebrate." The next night there was another parade and we asked the hotel clerk if the excited lover was still celebrating. "No," replied the clerk. "This time, is another fellow. He just find out his wife is going to have a baby." Blessings on him! What if they did disturb a few intruding tourists. Far better that they should spend their enthusiasm in music than in more harmful ways!

We are not suggesting that the next time you walk down Fifth Avenue, Boylston Street, Chestnut Street, Euclid Avenue, State Street, Charles Street, Hollywood Boulevard, or Market Street you break out into song, startling the natives and making yourself liable to arrest. But there are scores of times during the day when you can sing quietly, internally, and joyously the melodies that come to your mind.

We have tried this over and over again, particularly at some of those acute moments when life seemed very difficult. Perhaps you can only hum or whistle. If you can, do it without restraint. It is nobody's business but your own and there is no reason why you should be ashamed of expression of this kind. Suppressing it may be psychologically dangerous.

Get out of your head the idea that music, to be worth while,

must be formal and based upon elaborate musical training and experience. You need not even remember definite tunes. In these days of records and radio we take into our musical consciousness thousands of motives and themes. They become part of our lives. When the average person starts to hum, the reflection of these melodic ingredients seems to pour forth in a peculiar mosaic of themes, and in the process you may be unconsciously composing some very lovely things. They are rarely "repeats," but they form a kind of psychic release which is seldom discussed but which becomes a precious release to many people who are accustomed to this practice.

These spontaneous outpourings of music have affected different people differently. Sir Thomas Browne (1605-1682) noted English physician and author, in his "Religio Medici," wrote: "Music strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There is something of Divinity more than the ear discovers."

Once, when we were a very young man, Dr. Charles Eliot, the renowned president of Harvard University, said to us at the Brooklyn Institute of Arts and Sciences, "Music has a very peculiar effect upon me. It seems to build something up within me. It gives me faith in life, faith in myself, and faith in the Almighty." This remark has been invaluable to us in many very practical ways. When it has been necessary to meet important groups of prominent people, or to appear as speaker before large audiences, it has been our invariable custom to approach the task singing silently and internally. When you have to encounter someone vital to your success, instead of approaching him with fears or apprehension, go in valiantly, singing silently and internally *The Battle Hymn of the Republic* ("Glory, glory, hallelujah") or *The Stars and Stripes Forever*, and your chances are far better than if you went in thinking, "Well, here's where I'm taking a desperate and uncertain job."

These thoughts are, of course, not new. They permeate the centuries. We moderns have merely buried their truth under a mount of so-called progress. For instance, John Keble (1792-1866) in his memorable "The Christian Year," wrote these striking words:

"Who carry music in their heart
Through dusky lane and wrangling mart,
Plying their daily task with busy feet
Because their secret souls a holy strain repeat."

In this issue of THE ETUDE Mr. Harry E. Houghton, President of Muzak Corporation tells of the astonishing scientific demonstrations of the value of music in the life of the everyday man. Surely the art to which we have devoted our lives is rising to new significance with each passing year! Let music take an ever larger part in your life. If you want to sing, sing! It is better even "to sing in the bathtub" than to drown yourself in tears.



THE "HEURIGER" GARDEN IN VIENNA

Vienna inns and coffee houses were always meeting places for musicians. From the days of Beethoven and Schubert, to the present many an immortal theme has first been jotted down on the back of a menu card. In this lovely garden it is said that Schubert first wrote some of his famous songs.

Musicians and Digestion

Physical Influences on the Efficiency of
Composers, Musicians, and Singers

by Dr. Waldemar Schweisheimer

RICHARD WAGNER in a letter from Lucerne to Mathilde Wesendonck, sent a panegyric to Zwieback: "Chili, chili! The Zwieback (a kind of rusks) has done the trick: with one tug it landed me over an awkward passage where I had been sticking for a week, unable to move any farther.—As soon as the Zwieback arrived, I knew what the matter was: the rusks were much too sour here, so that nothing decent could occur to me; but the sweet familiar Zwieback, dipped in milk, at once put all into its groove again. So I cast the working-out aside, and went on with the composing, at the story of *'der ferne Azzurin'*. And now I'm perfectly happy: the transition has succeeded beyond belief, with a quite wonderful concord of two themes. God, what the proper rusk can do! —Zwieback! Zwieback! thou'rt the only medicine for famed composers—but it must be the right sort!—Now I have a fine provision of it; when you notice that it's running short, please think of a fresh supply: I observe it is a potent drug!"

Such a story may sound prosaic, in connection with the composer of "Tristan"—but actually composers as well as active musicians are dependent on their digestion to a high degree, much more, in fact, than average human beings, because their sensitivity makes them prone to physical influences of all sorts. Friedrich Schiller, himself a student of medicine in his younger years and later the national poet of the Germans, a man of highest idealism, once said about his inclination to lax bowels: "Oh those confounded constipations! Every year they deprive me of three tragedies." As a learned scientist he knew the initial

connections between physical well-being and the strange ways of the creative mind.

Howard Taubman, "on his beat," found out that the most instrumental musicians eat what they like and that they have as many vegetarians as the rest of us. Diet, he says, is a problem principally for the singers. They affect all manner of concoctions for their voices before and after numbers. Some singers take hot tea. There are singers who take the white of an egg and try to keep it sitting in their throats for minutes on end before swallowing it. A snifter of wine or something stronger encourages a good many before a recital or opera. After the opera Flagstad liked to have champagne. Stokowski, according to Taubman, is one diet. For one period—but he shifts from diet to diet he became a strict vegetarian. Here, then for a coffee, and he now sticks to green vegetables and rich desserts, and the boyish figure stays boyish. Taubman knows also that wind instrument players have to avoid gassy foods before a concert.

Carl Singer, in his book on diseases of the musical profession, has stated that at times stomach and intestinal disorders can be internally connected with the professional work of musicians. Here, he says, the artists or pedagogues can in the discharge of their duties, or in their unhygienic custom of drinking cold beverages directly after being overheated through

playing. A well balanced diet, no doubt, is all-important in the long run to health and efficiency of musicians.

Musicians Worry More About Diet

Musicians are inclined to dietetic fads—and in this they do not differ from any other professional groups. There is, however, a big difference. Musicians, both instrumentalists and singers, worry much more about their health than the average person. And right they are! What does it matter when a doctor has a slight cold and a persistent headache? Maybe he is a little more grouchy to his patients than he wants to be. Or who cares whether the boss of a big concern has a slight case of laryngitis and can talk only with a low voice? There is nothing to it but that his employees have to listen a little closer. But the musician, the singer; they are not only out of luck, but also out of business for the day and the week—and who knows, for the season. Whoever ridicules a tenor who trembles for his voice or a pianist who weeps for his missing gloves—shows that he is without any understanding of the deep roots of the musician's consciousness.

LILI Lehmann, in her autobiography, gives us an example how a dietetic fad of that time and the belief in it gave her back her health. Vegetarianism was the big dietetic fad of that time and one of its prophets was Dr. Ernst Schweninger—the only doctor who by his particular methods could bring relief to Germany's "Iron Chancellor," Otto v. Bismarck. Dr. Schweninger was strongly attacked in medical circles for his outsider-methods, but his fame and authority with educated laymen were enormous. LILI Lehmann suffered from a heart condition which made any singing impossible. Dr. Schweninger found that her heart was organically intact, and prescribed for her besides other harmless remedies—good and moderate nourishment, mostly vegetarian. "I owe the complete cessation of my agitation before my public appearances and in other affairs of life," she tells us, "to moderate vegetarianism. I became strong and healthy again, and could still endure exertions in my vocation from which the youngest and strongest might shrink."

A famous bass once said to Henry T. Pinnock that "good singing is seven-eighths a question of digestion." It is said that Malbrain virtually ruined her career by injudicious eating. Pinnock mentions that one of the most famous tenors of our time failed to be re-engaged for the Metropolitan because he maltreated his stomach, in consequence of which he was seldom in good voice; David Bispham, famous American baritone voice, was once quoted in *The Ensign* as saying, "Being and not of the voice at all. It was a matter of digestion, the last meal should be taken four hours before singing."

No reason why this latter remark should be followed by every singer. It is true that a full stomach presses on the diaphragm which is an important part in the technique of singing, but singers' stomachs are different, and many a *Stieglitz* and many a *Mimi* feel unable to give their best, unless they have had a little snack shortly before going on the stage.

No Excess in Food or Drinks

There are always some musicians—as there are people in other professional groups—who believe they need some excesses in food and especially drink in order to be at their best. It is often asserted that musicians enjoy eating to a higher degree than other people. There are no statistics to prove or reject that assertion, and no trustworthy source can be drawn from personal experiences in the matter. Singer says: "The pathologic indulgence in alcohol, the abuse of liquor, and the need to be encouraged by the exercise of the musical profession." As a rule, no musician can go on with such excesses for long time; the activity of a working musician is much too intense to stand such strain for an extended period.

FRANZ LISZT attributed much of his melancholy and irritability to his coffee, and tobacco, especially the two latter, without which he could not live. Countess d'Agoult, again and again, explored the lives of millions in other centuries, when Man's labor was often desperately cruel and oppressive.

(Continued on Page 246)

Music Brings New Joy to Life and Work

Planned Music Service, in Ever-Expanding Measure, is Revolutionizing

Conditions in Offices, Banks, Factories, and Public Places

A Conference with

Harry E. Houghton

President of Muzak Corporation



HARRY E. HOUGHTON

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Harry E. Houghton, President of Muzak Corporation, is also Chairman of the Board of Associated Music Publishers, Inc.; Breitkopf Publications, Inc.; Associated Program Service, Inc.; and is a Director of Encyclopedia Britannica. He started his business career in Canada in the Sales Department of the Burroughs Adding Machine Company. As he developed sales promotional material and selling tools for the huge Burroughs sales organization, he became more and more conscious of the writer's part in influencing the buying habit of people, and his importance to sales. It was therefore only natural that he should enter the advertising agency field. He became Vice-President and Director of Geyer, Cornell and Newell and was responsible for the advertising activities of many diversified corporations. After serving as Vice-President and Sales Manager of the Brown Pulp & Paper Company, sales of the company increased to over thirty-three million dollars, a gain of one hundred per cent. Mr. Houghton acted as consultant to Mr. Paul F. Mutt, Federal Security Administrator on the National Nutrition Campaign. He also assisted in many war promotional campaigns.

Mr. Houghton's career in business and his Government activities exposed him to many types of business and problems different on the surface, there were certain fundamentals inherent in all. All work could be better performed, problems resolved more efficiently and easily, if a spirit of harmony prevailed. While meditating on this, Mr. Houghton became conscious of the value of music to harmonious relations. Music, the printed word influenced buying habits, so, he felt, music influenced human and business relations.

—EDITOR'S NOTE

"FUNCTIONAL MUSIC may be a new term, even to wide-awake professional musicians, but it is now affecting and benefiting the lives of vast audiences of people who are, in most instances, quite unconscious of the fact. More than this, MUZAK planned music service has not come into existence by some accidental scheme with purely commercial intentions, but is the result of years of scientific, industrial, psychological, acoustical, and artistic research conducted by noted experts investigating what seems like an entirely new, but what really is a twentieth century development of one of the fundamental inclinations of Man for centuries.

"No one knows just when primitive man commenced to sing at his work. Dr. William Sumner of Yale (1840-1910), in his epoch-making work, 'Folkways,' which he wrote as a preliminary study for a proposed volume upon 'Sociology,' a work he was never able to complete, and the equally famous Sir James George Frazer (1854-1941), in his twelve volume 'The Golden Bough,' traced the development of primitive aboriginal tribes, their superstitions, taboos, mysteries, magic, and 'moors,' indicating how slow tribal customs mature. As soon as primitive Man commenced to sing, to twang strings, to blow on pipes, or to beat out rhythms on drums, he felt that music was a very serious and essential thing in life. Naturally, music became a part of his work. It was not something distinct and apart from his existence, but what might be called a kind of spiritual lubrication for his job. This continued with millions of people throughout the world who are engaged in his crafts and in mass labor. The *Volga Boatman's Song*, for instance, is only one of untold hundreds of work songs, many of them very beautiful, which have beguiled and stimulated the lives of millions in other centuries, when Man's labor was often desperately cruel and oppressive.

"During the past century the machine invaded men's lives, power of many types—steam, hydraulic, electrical—came into existence, and music, during his working hours, which had once been a great and beneficent stimulation and solace, was removed from his life. As a matter of fact, the need was really far greater because the monotonous boredom of many kinds of mechanical and clerical work had an inevitable effect upon the nerves, the minds, and the souls of all kinds of workers.

"Thomas A. Edison's invention of the phonograph in 1877, the invention of radio, and later, means of amplification, made possible by the DeForest tubes, put music into millions of homes and not only increased the interest in the art but promoted the desire for musical education enormously. Music schools everywhere are crowded, and the demand for competent teachers has increased by leaps and bounds. Try to buy a musical instrument of any kind and you will realize how great the demand is.

"About twenty years ago a group of men realized that there would inevitably be a new and different need for the employment of music in a wholly dissimilar manner. The people already had music in their homes, through records and radio, but what about music in their work hours, at their businesses, where they spent most of their time? Could music be introduced at periods during the day so that their working hours would be more enjoyable, their work less tedious, and their health better? This group of thinkers saw millions of human workers, doing the same operation day after day, year after year, until it is little wonder that the protracted ordeal produced the doldrums. These workers desired to be liberated from this, and music seemed to be the answer. The enterprising promoters of music in industry found that in the large cigar making factories in Cuba it

had long been the custom to have readers, seated upon high platforms, who read stories during the work hours, to relieve the deadly monotony of repeating the same movements incessantly. How much more necessary it was to employ something to keep the minds and spirits of the workers engaged when they are literally a human part of a mechanical production line—and the routine of a bank or a great office is often as tiresome as any production line in a plant. Speech, however, seemingly distracts the mind from work, while music has the opposite effect.

"It was realized at the start, by MUZAK, that while it was electrically possible to wire programs of music to manufacturing plants and to offices, the ordinary commercial records, such as one may purchase in a store, were not at all what was needed. Therefore, it was necessary to survey the needs and to find out scientifically:

1. The type of music best suited to fit a given need.
2. The orchestral arrangement most appropriate for the need.
3. How to plan programs to accomplish a specific purpose.

"This has required years of research and study; and the organization of a permanent staff of scientists, musical artists, arrangers, and composers, as well as the continual manufacture of the most approved style of records, are now embraced in a library of thousands of titles. Specifically, MUZAK is a practical and simple means of making the worker feel better and work better and be better mentally and physically, by relieving strain, not merely during his hours of leisure, but during his working hours, which represent the better part of his life. MUZAK is first of all a carefully planned organization, designed to provide a kind of service which could not be secured without such a

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In the old days women played the cello side-saddle. Joseph Schuster gets a demonstration in the old style from Miss Beck, Maryjane Thomas, and Alla Goldberg.



Joseph Schuster tells Alla Goldberg how to get her knee to grip the bulky instrument and still look graceful. Maryjane Neal (center) seems to have the idea pretty well.

Play the Cello And Look Pretty

by Friede J. Rothe



"Maryjane Thomas is sticking her foot out too much," says Mr. Schuster. Nothing is more distracting than to have a foot peeping out from under a beautiful bouffant skirt.

LOTS OF GIRLS would like to play the cello but the thought of how they would look doing it often makes them go no further than the original wish.

Joseph Schuster, Russian cello virtuoso, thinks that's all a big mistake, however. According to Mr. Schuster, it is girls can play the cello and still look glamorous. It is just a question of a few little pointers and in the accompanying pictures Mr. Schuster is shown giving advice to a group of young budding lady virtuosos.

Today, there are women cellists in all the symphony orchestras, both in radio and concert halls all over the country. They handle their big bulky instruments with utmost adroitness and manage to look as efficient, suave, and lovely as any lady playing the harp. It is a far cry from the old days when a lady cello virtuoso who came for an appearance with the Chicago Sym-

phony Orchestra was hooted off the stage. In those days, lady cellists played side-saddle. The virtuoso in question was an iconoclast. She wanted to play the cello like a man. "I'll be criticized the same as any male virtuoso," she argued, "I might as well play like one." The results were disastrous at that time.

In musical circles there is still this famous joke going the rounds. It has to do with a lady who comes into a store looking for a gown with the widest possible skirt. Every time she tries one on, she sits down, pretends that she is taking something bulky between her knees, and then says, "No, I'm sorry, I don't think this will do. Haven't you got anything wider?" Finally, the manager of the store is exasperated and says: "I'm sorry madame, but we sell only to ladies." "Well, I'm a lady cello," replied the startled customer, walking out in a huff.



Side-Saddle, the best way to rest without putting your instrument aside



Ready for concert performance

Photo—Robert Levis

"FORWARD MARCH WITH MUSIC"

IN MY FORMER ARTICLE I dealt with ten great general educators, and I tried to skim the cream of their significance by calling them "Servants of the Ideal." In this article I deal in a somewhat similar way with ten great musical educators, and I can think of no better expression of the essence of their work and influence than to call them "Servants of the Muses." This is a phrase packed with meaning, both historical and for the present day, but I shall leave an explanation of what it implies until the end.

Of these ten men, some were great musicians in their own right, and some were not. But they all had one thing in common, which I want to emphasize, because it is well worth thinking about and understanding. They were in a very high sense creative musical educators. This means something very definite indeed. Each of them, in his own way, achieved a vision of what the art of music really is, and of its significance in human life. They were able to transpose this vision into words and deeds, and they influenced multitudes of others to see it, and to act upon it too. This was the unique contribution they made to our art, which I wish here to stress, and it was a very great one.

The work and influence of these men dispose, once and for all of the worst and wickedest of heresies, according to which the music teacher is the disappointed artist. "Those who can, do! Those who cannot, teach!" That was certainly not true of them. One can only think it true if one takes the narrow view of the opportunities of the teacher—opportunities ample enough to challenge the powers of men, and to inspire and command lesser mortals also. What these ten did was to make music live in a new way in human life, which in itself is a creative deed.

In dealing with them I shall not follow chronology, but instead group them so as to try to bring out clearly the central ideas to have in mind.

The Essence of Teaching

I. Walther von der Vogelweide. He lived amid the flowering of the Middle Ages, in a time rich in color, in romance, in ideals, all of which his exquisite lyric genius caught and transmitted with the highest justice. Half wandering minstrel, half courtly poet-musician, he brought music very close to men. For him it was simple and a natural thing—to use the fragrant blossoming of human life. To open up its treasures, to invite all to share in them, to help and enable them to do so—this was the essence of teaching as he practiced it. So in him teaching and musicianship were fused into a single act of interpretation and service. "A verse without music is a mill without water." The words are not his, but the spirit is. It animated one who may most rightly be called a Servant of the Muses. The example of the lyric genius who always kept the common touch is surely one to ponder and recall in these days of the specialist remote in the studio or on the podium.

II. Giovanni Pierluigi da Palestrina. Many legends cluster about the name of Palestrina—for instance that by composing the "Marelli Mass" he decisively demonstrated the value of the polyphonic style of Church music which was under fire at the Council of Trent. But his work, and his influence upon his disciples and on succeeding generations rests on a broader foundation than that. His music is the supreme expression of the new spirit of Catholic faith which arose in Europe in response to the Protestant Reformation. Human faith in its whole range of feeling—passion, jubilation, sorrow, as well as calm—is conveyed in this art. It was because of this sweep and depth, and urgency, and not because, as we sometimes think, he produced a static and expressionless church music, that he won the name of "Prince of Music."

III. Martin Luther. The name of Palestrina suggests that of Luther, chief of the opposite religious camp. Quite apart from his position of leadership which gave all his ideas immense influence, Luther was a well-schooled musician, a trained singer, and a talented composer. These gifts, like all the others he possessed, he bent to the service of the Protestant cause. He worked to encourage community singing, a logical expression of the Protestant faith. But he was a great deal more than a popularizer, for on this broad foundation he promoted a high art-music, including vocal polyphony and instrumental performance. He in his own person is the foundation of the rich and characteristic music of German Protestantism, and many of his disciples bear witness to his service to the art by



JEAN-PHILIPPE RAMEAU (1683-1764)

speaking of him as "our music master."

IV. Franz Liszt. Was Liszt a great composer? How would his playing really sound to us today? Around these questions there is endless argument. But about one thing there can be no question, and that is his stature as a musical educator. He was not an analytic teacher. The secrets of his technique he left others to explore, and one sometimes doubts how conscious he himself was of them. But he was a great inspirer of great artists, both in his studio at Weimar and all through his life. To a whole host of virtuosos, by no means limited to pianists, and to composers also, he was that best of all teachers, a superlatively endowed musical friend. And his influence went far beyond these bounds, for more than any other man he was the creator of the modern musical public. Every artist on the concert platform today owes something to Liszt as a teacher, for he taught multitudes to listen.

V. Jean-Philippe Rameau. I introduce Rameau here because he forms a bridge between the musical tradition and the musical systematizer. Each type is found

Servants of the Muses

Ten Great Musical Educators

Dr. James L. Mursell

Professor, Teachers College, Columbia University

among the great musical educators, and I have discussed four of the former. Rameau combined them both. He was a very great creative artist, typically French, and of enormous scope. Also he was a profound and clear thinker and analyzer. It was he who taught musicians to think and work consciously in chords, and showed them that all the complex of harmony turns about three primary elements, the tonic, the dominant, and the subdominant. Like all great discoveries, this seems perfectly obvious—once one sees it! But to see it took a genius. He had both the excellence and the defects of the French thought of his day—a clarity so exquisite, a logic so neat and precise that it failed to do full justice to nature and reality, and ignored what could not be tamed to the tidy patterns of a formal garden. But all harmonic systems and theoretic teachings, with their ever-growing richness and complexity, stem ultimately from him.

A Holy Debated Device

VI. Guido d'Arezzo. This eleventh century monk was another systematizer who served the art of music well, and whose influence as a teacher and theorist has been immense. He wished to teach singers as rapidly as possible to read unfamiliar melodies, and so successful was he that he made it possible for a man to learn in five months what previously used to take him ten years. This he did by two inventions, the *solfège* syllables and the staff notation. As to the latter, it was of course a practical device, but also a very great deal more. By its means a composer's intention could be preserved in lasting form, something not possible before. And out of Guido's crude beginning there developed that visual representation of music which has been carried so far in our modern scores, and which has had such a profound and pervasive influence upon the art.

VII. John Curwen. Here, eight hundred years later, is another systematizer. He invented the "Tonic Sol-Fa," the "Movable Do," which is such a conspicuous and hotly debated device in our American schools. Plenty of wasted argument would be saved, however, if more people would read and ponder what Curwen himself had to say. What was important to him was not the device itself, but its effect in helping the ear to discriminate and the mind to grasp the total texture of music. Curwen, with deep sincerity and zeal, devoted himself to bringing music into the lives of the people, chiefly through song. He was the leading spirit of a great popular singing movement in nineteenth century England, the influence of which has been deeply felt in our own schools. This is the setting in which his famous device must be understood, for it was always intended as a means, not an end.

A Great Systematizer

VIII. Pythagoras. The last three names we have been discussing take us far back through the centuries to this one, the first of the great systematizers. The system of tuning by which a scale is set up by going up and down in serial fifth bears his name, but the device itself bulked very small in his mind. What fascinated him and his followers was the power of sounds in certain ratios to create determinate effects—1:2 the octave, 2:3 the fifth, 3:4 the fourth. Number, he believed, was the ultimate essence of (Continued on page 300)

The Orchestra in Your Home

by Peter Hugh Reed

Beethoven: Leonore Overture No. 3, Opus 72a; The NBO Symphony Orchestra, direction of Arturo Toscanini, Victor SP-405.

Beethoven: Coriolan—Overture Opus 62; The NBO Symphony Orchestra, direction of Arturo Toscanini, Victor disc 11-8023.

Both of these recordings have been splendidly realized with a "liveness" of tonal resonance suggesting they were made in a different place than the studio from which this orchestra broadcasts. In our way of thinking, the interpretations here are unexcelled on records. Toscanini, we believe, remains the unchallenged interpreter of Beethoven now before the public. It is not alone the richness of his musical thought, but his understanding treatment of the composer's dramatic intentions. He does not exaggerate like other conductors or understate, and the many sentimentality of Beethoven never becomes mawkish. Had Beethoven written his Leonore No. 3 a half century later, one feels he would have been tempted to call it a tone poem, and Coriolan might also have been so described. Both works anticipate the tone-poem style which Liszt and Strauss later were to popularize, and at the same time make more accessible to the listening public by virtue of their literary connotations. Leonore No. 3 is a condensation of what is dramatic in the composer's opera, "Fidelio." Coriolan is based on two aspects of the tragedy of the Roman patrician and warrior. This overture gives us an example of Beethoven's sense of contrast—the opening theme typifies the agitation of the haughty, harsh hero; the second theme is said to represent the kindly compassionate qualities of his mother. One critic has suggested that the closing section "may be suggestive of the hero's death." All of which may not be necessary to our enjoyment of this music, but does in no small way enhance our appreciation of it.

Beethoven: Symphony No. 2 in D major, Opus 36; The Pittsburgh Symphony Orchestra, direction of Fritz Reiner. Columbia set 597.

Beethoven: Symphony No. 6 in F major, Opus 68 ("Fidelio"); The N. Y. City Symphony Orchestra, direction of Leopold Stokowski. Victor set 1032.

The recording of Symphony No. 2 is most praiseworthy, tonally realistic, and dynamically well handled—there are pianissimi in this set that are too seldom heard on records. Reiner is a vital musician, who seems to feel more intensity of purpose in this symphony than most conductors do. His opening movement is played at a faster pace than any other conductor we have heard, with the result that there is not always the clarity of line in the recording that we hear in the Beecham and Koussevitzky sets. No one has played on records more appreciably the lovely second movement than Beecham; Reiner does not reveal its true inwardness or poetic beauty. It is in the almost ruidal scherzo (an ingenious movement for its time) and the broadly humorous finale where Reiner's intensity of purpose seems best exploited. There is no denying his performance is a most vital one, but whether its appeal will be as great as the Beecham reading or not is a moot question. The listener is urged to compare the sets of Reiner, Beecham, and Koussevitzky, since each has its decided merits.

The playing of the N. Y. City Symphony Orchestra in the Sixth Symphony is decidedly second-rate comparison with other orchestras that have been heard in this work on records. Not only are there some bad instances of poor intonation on the part of soloists but

the string quality is not consistently good. It seems strange to us that Stokowski would have permitted the issue of this set which does not do him full justice. Our own preference in performances of the "Pastoral" goes to Toscanini, whose performance still remains unchallenged.

Bizet: Symphony in C major; The Philharmonic-Symphony Orchestra of New York, direction of Arturo Rodzinski. Columbia set 596.

Bizet wrote this work at the age of seventeen, but like Schubert; his genius seems to have been sufficiently spontaneous and exuberant to have produced a youthful work that appeals. True, we hear derivations of other composers, but these do not overly concern us for the young Bizet shows a grasp of form and style that is unusual. The work is equally as appealing as most of the early symphonies of Schubert, and one hardly understands why it was buried for so many years. It received its first American performance in 1881 and its first European one a few years earlier. Rodzinski gives this work an orderly and incisive performance; one which is preferable to an earlier recorded version, made by Walter Gieseler for Victor, in that there was not always the same spontaneity of purpose.

White: Sea Chantey for Harp and Strings; Edna Phillips (harp soloist) with six string players from the Philadelphia Orchestra, directed by Eugene Ormandy. Columbia set X-258.

This work was commissioned by the vice-president of the Philadelphia Orchestra for the soloist. Miss Phillips is an accomplished harpist and she plays this music, we feel certain, as persuasively as anyone might. By and large, it is "utility music," the sort of thing we expect to hear in a conservatory rather than a concert hall. The composer, who is associated with the Eastman School of Music, has written a practical but not inspired score. The three movements of the work are based respectively on the following chants—Blow the Man Down, Tommy's Gone For-eer, and Johnny Comes Down to Hilo. Of the three parts, we like best the *Andante*. The treatment of the harp is rather free and not at all unusual, although the scoring is nicely accomplished.

Mahler: Symphony No. 4 in G major; The Philadelphia Orchestra of New York, direction of Bruno Walter. Decca Italian (soprano soloist).

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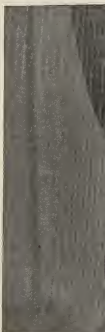
"FORWARD MARCH WITH MUSIC"

Columbia set 589.

Mahler is said to have been influenced by nature in his first four symphonies. One immediately thinks of Beethoven, but the approach to the pastoral picture was quite different with the two composers. Mahler had a strong feeling for folk qualities and these are to be noted in this work. Mahler also had a tendency to inflate material, to try to make it seem more important than it really is. The first two movements of this work, despite some admirable qualities, convey this impression very definitely, and lack contrast. The slow movement is the heart of the work, and a truly inspired poetic creation; the listener may well turn to it oftener than the rest of the symphony. And the finale, with its understanding use of the voices, is Mahler at his most persuasive. Thus it will be noted the work is uneven, but what is good in this symphony definitely deserves, in our estimation, the affectionate care that Bruno Walter has bestowed upon it in performance. The recording is notably accomplished, with a welcome range of dynamics that add to the listener's enjoyment.

Tchaikovsky: The Swan Lake—Ballet; The St. Louis Symphony Orchestra, direction of Vladimir Golschmann. Victor disc 1028.

This is one of the best, if not the best, performance of a Tchaikovsky ballet suite on records. Golschmann, who once conducted for the Russian Ballet, shows a keen understanding of this type of music and gives a



EDNA S. PHILLIPS

The first woman harpist of the Philadelphia Orchestra, Miss Edna S. Phillips was appointed by Leopold Stokowski in 1918. She was a pupil of Carlos Salzedo at the Curtis Institute of Music. She has just resigned her position in the Orchestra to give attention to her home. Her husband, Col. Samuel Rosenbaum, is prominent in Philadelphia legal, real estate, civic, and philanthropic circles. Miss Phillips' records have so far been few and are among the best for harp.

far more musically treatment of such music than we generally encounter on discs. The Swan Lake is by no means Tchaikovsky's best ballet opera, but for those who like the work this will be the preferred recording. There is more of the score here than will be found elsewhere on records.

Borodin: Prince Igor—Polovtsian Dances; The Philadelphia Orchestra, direction Eugene Ormandy. Columbia disc 12289-10.

A well recorded disc but not the best performance of this music on records. Ormandy tends to understate the musical excitement until the final pages, and there is some careless playing by the violins on occasion which is unusual for this orchestra.

Elizabethan Suite; Ethel Bartlett and Rae Robertson (duo-pianists). Columbia set X-256.

Miss Bartlett arranged the present suite from music of old English composers who wrote for the virginal. The purist will deride the performance of these pieces as being too modern, but the general music lover will not deny their charm in the sensitive playing of these pianists.

MUSICAL NOSTALGIA

"Read 'Em and Weep." By Sigmund Spaeth. Pages, 264. Price, \$3.00. Publishers, Arco Publishing Company.

This is a new and enlarged edition of Dr. Spaeth's earlier book of the same name. He eases his way pleasantly through hundreds of American songs, some now unhappily forgotten, but all connoting a phase of our national development. He has a sharp eye (or shall we say ear) for the curious and bizarre, and likes nothing better than pointing out the ridiculous in these popular songs and tunes. Dr. Spaeth designates the period from the Nineties to the advent of radio and jazz as the Golden Age of popular song writing in America. In this period we find *Ta-ra-ra-boom-er-er*, *The Cat Came Back*, *The Fatal Wedding*, *In the Baggage Coach Ahead*, *The Bowers*, *After the Ball*, *Two Little Girls in Blue*, *Take Back Your Gold*, *Her Golden Hair Was Hanging Down Her Back*, and other gems of music hall joviality and mawkish sentimentality. You will find many laughs in this volume, fourteen pages of which are devoted to reproductions of covers of sentimental ballads of other days and several pictures of popular interpreters of them.

THE COMPLETE ARTIST

"BEETHOVEN." By Donald Francis Tovey. Pages, 138. Price, \$3.00. Publishers, Oxford University Press.

"Beethoven is a complete artist. If the term is rightly understood, he is one of the completest that ever lived." As your reviewer reads these words, which are of the preface of the last published work of Sir Donald Francis Tovey, England's most scholarly music analyst of this century, who died in 1940, there was an inclination to sermonize. Here is a book of rare and sympathetic insight by a Briton, written on the eve of a terrible war with Germany, about a great German-born composer. At the hour of the rending of the nations, music was doing its part to show that fundamentally, in art, there was no thinkable schism. Sir Donald has brought to bear his rich scholarship and wide human aspect of the significance of Beethoven, so that this book must become a permanent part of all libraries of Beethoveniana.

FOURTEEN FOLK SONG MASTERPIECES

STEPHEN FOSTER SONGS FOR BOYS AND GIRLS." Selected and Edited by Ella Herbert Bartlett. Specially Arranged and Simplified for Young People by Mario Agnolucci. Pages, 47 (Sheet Music Size). Price, \$2.00. Publishers, Whitteley House.

Here is a fine gift book for children, excellently selected from the best known songs of Stephen Foster, with accompanying biographical text by the daughter of Victor Herbert. The piano accompaniments are by Mario Agnolucci and the very appropriate illustrations by Stephen J. Voorhies.

Many people contend that a folk song is a product of a people which has adopted a song of unknown

origin and made it a part of the folk literature of the race. Because Foster was a very modest and home-like individual, with a deep human appeal, some do not admit his songs as folk songs. Your reviewer, who has played endless folk songs of all nations, does not feel that anonymity is a necessary ingredient of folk song literature. Foster's tunes all have that intimate simplicity and contagious quality that should make them accepted as our most representative American folk songs.

Mrs. Bartlett has done a fine piece of work in compiling these heartfelt melodies, so dear to her famous father. Some of the songs are unfamiliar to many. These would include Foster's lovely lullaby, *Slumber My Darling*, which should be heard more frequently in recitals, and *Fairy-Belle*, with all of the composer's magic of tonic, dominant, and sub-dominant.

WHAT GRADIS

"THEY SHALL HAVE MUSIC." By David Barnett. Pages, 108. Price, \$1.50. Publisher, George W. Borner.

A serious and thoughtful book in which the author suggests the normal grades into which pupils should be placed in modern progressive educational programs. Mr. Barnett, who is a finely schooled musician with international training, states his premise thus:

"I believe that all human activities stem from a

central core, from the person's pattern or his reaction to his heredity and his environment. I do not believe that one is born with specific talents but, of course heredity, environment, and early physical and psychic development dispose one toward certain aspects of learning, and I suppose conversely predispose toward others."

He might have supported this thesis by the number of great men who have been very successful in many different callings.

FAMOUS AMERICAN TONOR

"REMINISCENCES OF MY DAYS WITH ROLAND HAYES." By Charles Harris. Pages, 27. Price, \$1.00. Publisher, Charles Harris.

Charles Harris, a gifted Negro pianist and accompanist, traveled with Roland Hayes on many of the tours of the famous Negro tenor. His relation of the many experiences they encountered is most interesting and gives many facts about Hayes' work which may be unfamiliar to the public.

FOLK-SONGS AND FIGHTING SONGS OF CHINA

"CHINA SINGS." By Liu Liang-Mo. Arranged and translated by Evelyn Modli. Pages, 28. Price, \$5.00. Publisher, Carl Fischer, Inc.

So little about Chinese music is available in a form that teachers can use, that this collection of songs with valuable annotations will prove useful to many. The songs have been translated into English by Evelyn Modli and are printed with the music as well as with the original Chinese characters and a phonetic pronunciation of the Chinese sounds. The book also lists Chinese holidays.

A SINGER'S MANUAL

"SUCCESSFUL SINGING." By Julia Stacy Gould. Pages, 83. Price, \$1.25. Publishers, Axelrod Music Publishing Co.

The work of a practical teacher who has employed this book in the extension work of Brown University, Providence, Rhode Island. It is replete with examples and exercises to overcome difficulties which many students encounter. The text is clear, concise, and not loaded with attempts to prove a theory rather than to give well-organized instruction to the student. Miss Gould "knows her singers" practically and professionally. The book is a wartime publication, in that the pages have been reproduced photographically from typewritten scripts. But don't let that bother you; the material is there.



MY OLD KENTUCKY HOME

From sketch by Stephen J. Voorhies for "Stephen Foster Songs for Boys and Girls"

"FORWARD MARCH WITH MUSIC"

Do You Study Music?

In my trips over the land I am frequently asked on day-coaches and pullmans what I do for a "living." Strangers hazard guesses that I may be a doctor, minister, or actor—never a musician! Beyond these professions they seldom range. When I answer absently, "Who, me?" Oh, I just study music," they regard me quizzically, put me down as an eccentric and let it go at that. Few persons are able to comprehend that studying music is a profession in itself. Not many realize that artists and teachers of music, filled with "an holy discontent," spend entire lives in studying and in sharing the fruits of their labors with others. How sad is the spectacle of so many members of the musical profession, youngsters as well as oldsters, popular performers as well as teachers, who have long since ceased studying. When a musician stops being a true student for even a brief time, the result to him and to music is disastrous.

It has been a cause for rejoicing during these Round Table years to find hundreds of teachers in large cities and out-of-the-way towns who have dedicated their lives to studying music, and who are eager to share their discoveries with other teachers. None but the true realist is willing to take hours from his precious days to think out and formulate his findings. In clear, concise English for the benefit of his colleagues . . . of such rare stuff Round Tables are made! Every one of these pages could be filled with valuable and provocative material sent in by these teachers. . . . This month we give excerpts from only a few of their fascinating letters.

A Letter To Parents

Mrs. Franz Guhl (Minnesota) writing from a town of eight hundred population is so chock full of good ideas that she could comfortably occupy a whole issue of *This Etude* by herself. Like many other teachers she sends out a progression letter to parents. Hers is so well planned, so admirably expressed that I am setting it down here in toto. It may well be taken by Round Tables as a model for their own new season's credo:

"Dear friends,

I wish to acquaint you with plans I hope to carry out next term, September, June—. The purpose of the general plan which has been worked out this summer is to raise the standard of achievement, not by demanding that pupils practice longer, but by setting up definite goals for each student, thus stimulating more concentrated practice. Practically all pupils are capable of greater progress than they have made in the past. This statement is not made in a spirit of criticism or dissatisfaction; all have cooperated well. It is rather that progress can be accelerated by a different approach. It is my hope that next spring all the pupils will not just be "taking lessons," they will be good performers with many pieces at their fingertips ready to be played at a moment's notice.

A general curriculum has been organized, based on what should be accomplished in a nine-month term, for 1st to 5th year pupils. Each pupil has been fitted into this curriculum according to the level he should be able to reach by next spring. The goals are definite; the more advanced pupils, for example, will know exactly what they are working toward, and

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

will be allowed considerable freedom in planning their work. Parents may have observed that their youngsters voluntarily practice longer because they are interested. I am sure that any additional practice of such nature will be no burden. I hope to treat the spring recital as an "achievement" day, with each pupil playing his best number, and all pupils who have completed their work receiving an award.

The year is planned on the basis of 36 weeks; a minimum of 32 lessons should be taken. Because of the crowded schedule, it will be difficult to make up lessons; I may have to miss some, so pupils should make an effort not to miss more than two during the year. In order to be sure that we get what music we need, and also that I may plan for prospective pupils on the waiting list, I am asking that all former students be registered before August 15th. Any parent who wishes to see plans for his child may do so.

Thank you for your past patronage! Cordially,

Sight Reading Helps

From Mrs. Guhl, too, these valuable points on sight reading: "I have always felt that one reason note-reading is slow for many students is the lack of enough notes to read. I have had the benefit of stacks of old music my mother used; and also collected all the old and new music I could beg or buy, graded it, put it in envelopes, numbered them, and rented out sufficient for a week's sight reading to each pupil at five cents a week. They loved it, so I've continued the practice, keeping record of what each pupil takes on a chart. All the music is classified as follows: A, B, C, and so on, so it's easy to find suitable material for each pupil without spending much time on it."

"Also I give my pupils at least four books for their regular study work, and the talented ones as many as seven, all carefully coordinated and chosen for a specific purpose. This has been a great help in developing sight reading. Parents don't object to buying music when they are convinced that the music is just as

important as the lessons, and that using plenty of material assures quicker results."

Mrs. Guhl is certainly one teacher who has never stopped studying music. Three cheers and a hip-hip hurrah for her!

Role And Writing

That "Note or Role" page in the December issue of *The Etude* stirred strong repercussions everywhere which I'm glad to say were overwhelmingly favorable. Mary Renner (Florida), observes that "the trouble with some teachers is that they have not understood the purpose of rote training which is to give children a background of finger facility, ear-training, and writing. . . . For example, the teacher plays a phrase with his hand covered. He tells the pupil the name of the first note, who then plays the phrase himself, and finally the whole song. Then, as soon as he has learned to place the notes on the staff, he writes the rote song he is learning. This seems to be more satisfying than a formal note-writing drill. . . . For many lessons the rote writing should be done in the studio during the lesson, for then the mistakes in thinking can be located."

Yes, every good teacher must persist with regular, carefully graded writing assignments, using one of the many excellent note-writing books now procurable. But, with limited time available I don't quite see how all the written work can be done at the lessons. It seems to me that even very young students could have "fool proof" home assignments, to fill the period at lessons. Here again I am eager to see the daily drill, or "repetition" routine applied so that facility may be developed quickly and assuredly.

Home Lessons

Mrs. Anna H. Hamilton (Missouri), author of "First Piano Lessons at Home," which includes two writing books, has to do so on, so it's easy to find suitable material for each pupil without spending much time on it."

"Also I give my pupils at least four books for their regular study work, and the talented ones as many as seven, all carefully coordinated and chosen for a specific purpose. This has been a great help in developing sight reading. Parents don't object to buying music when they are convinced that the music is just as

study (4) use of large amounts of the simplest possible material, with increasing difficulty scarcely noticeable (5) no anxiety on the part of parents or teacher to push for results."

How well Mrs. Hamilton has expressed the basic credo of every progressive teacher of very young piano pupils! She further remarks sagely: "Any young child who has not yet entered school can, under sympathetic home guidance, readily learn both to write and play little exercises and pieces. Let those who doubt the advisability of teaching a child music at home ask themselves some questions. Do they doubt the wisdom of teaching the child to talk at home, because he might catch inaccuracies in pronunciation or grammar? Would they keep him from learning English for a number of years, until they could employ a teacher of English? If music is to become a language to a child it must be begun almost as soon as the mother-tongue. The little errors that creep in will later under professional instruction disappear just as surely as the lisp, and the child's 'ws' used in place of the 'r's'."

"When it is not possible for a member of the family to be the first teacher, a good advanced or even a conscientious intermediate grade student may be employed; and at much less expense than professional teacher. . . . This is in no sense intended to supplant the experienced teacher. On the contrary when some preliminary work is done at home there will be many more advanced pupils for the professional teacher—to the uplift of the cause of music education in general."

"Thank you too, Mrs. Hamilton for your wise words, which reinforce my own conviction that, for musical children, piano lessons should start at home by the age of five at latest, and that reading should be begun simultaneously with the first touching of the instrument."

Floating Elbows

Mary Kimball (New York), finds floating elbows a sure cure for a multitude of ills. Her enthusiasm is contagious: "My students, thank goodness, all have elbow-consciousness. It does so many things—puts the hand position where it should be, wrists come up naturally, weak finger joints stay out stronger, body is brought over the keyboard more. All these I've tried to remedy separately and in various ways, but feather-weight elbows held straight and moving in small circles have done it all, presto-change! It's such a simple, sound principle, too. Through it, the pupils are getting a rich, lovely tone."

"A familiar remark of mine used to be, 'note-reading should be done at the piano! . . . Are you at a movie, all slumped down to be entertained, or are you going to make and create music? Come on, let's move forward, poised and ready. . . . Back straight!' But there's no more need of that now. The elbow balance, float and control does it all, instantly."

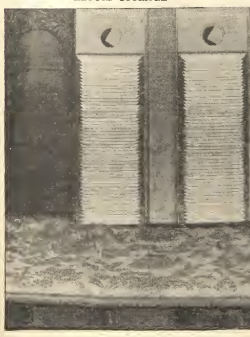
"As for melody playing, we make slight up circles on each slow tone; not just the (Continued on Page 255)



LOUD SPEAKER AND MOVABLE CONTROL



RECORD STORAGE



RECORD STORAGE

Building a Library of Records

by Edward B. Benjamin

WE ARE all human. I badly wanted an "out" from the strain ahead. A fine installation at a friend's house interested me in the phonograph, and this was how, some months before Pearl Harbor, my home came to have the latest in up-to-date phone-radio.

Record selection held many surprises for one out of touch with music on discs. The passage of time had seen the upbuilding of a truly astonishing repertoire, from early medieval to *dernier ori* in range. There was even a well-gotten up encyclopedia of recorded music.

I decided to treat a large record library as first cost of installation, something mass distribution should eventually make possible for almost all.* My purpose was twofold: to avoid repetition resulting in the commonplace; and to explore on my own for pages of fresh interest and beauty.

In practice my plan of selection was really quite simple. Mostly I chose titles promising but unfamiliar to me—unfamiliar after forty years of music making, concert and opera going, plus some radio listening. The whole setup has been a revelation. Angles entirely new to me have opened up on music, and on musical appreciation and enjoyment in general.

I marvel now at the wealth of worth-while material, available and unused. As an example, take the rarely performed work of Dietrich Buxtehude (1687-1707), Danish-born composer and organist, one of the most noted musicians in late seventeenth century Germany, a man revered by Bach. It remained for Chavert, our contemporary Mexican composer and conductor, to transcribe for orchestra one of Buxtehude's best organ works, the *E Minor Chaconne*. The phonograph brought Buxtehude to me, for the first time, through this and other recordings, and demonstrated quite clearly how

* Home radio recording, on disc or wire, will widen repertoire at low cost also.

SCENES FROM MR. BENJAMIN'S MUSIC ROOM



even Bach could be impressed with another's music.

The phonograph likewise introduced me to Telemann. As related in the flyer accompanying the recording of Telemann's Suite in A Minor (flute and strings), this composer outranked Bach in their day. But the men were firm friends, though rivals, and Bach is said to have studied at length Telemann's compositions now so rarely heard.

Music for the Mood

These are but a few of the many "leads" and "discoveries" afforded me by a far-ranging record library. Having in the home the means to produce at will music of any given type, one is impressed with the almost incredible deviation of musical desire, dependent upon mood and physical condition. Almost anything worthy of the name of music has its call at some time or other. It is as if a person had the run of an old time, pre-war menu in a great restaurant: invariably the tendency is to choose musical fare that suits the moment. One begins to question if music can be enjoyed the full, pleasantly, in a pre-arranged program. Further, it becomes apparent that justice can be done to the full range of musical literature only in the home, if solely by reason of the time element.

According to report, an outstanding modernist, a musician's musician if ever there was one, regards functional music as his own special contribution. My experiences with recorded music make me smile over this. For example, when I come downstairs well rested on a bright Sunday morning, frequently my mood calls for Bach preludes, fugues, and chorals, recorded on a quavery, old baroque organ. Their effect is kindly and cheerful in the extreme. It was for this effect that Bach wrote the music—to afford a feeling of peace and well-being on the Sabbath. On the other hand, when a Saturday night has brought its indiscretions, and life seems of dubious value on the Sabbath morn, softly played Gregorian chants (Continued on Page 255)

RECORD STORAGE

The Control of the Voice

A Conference with

Lansing Hatfield

Distinguished American Bass-Baritone
A Leading Artist of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Lansing Hatfield's amazing success clinches a rather amazing musical background. Star of opera, concert, radio, oratorio, and musical comedy, Mr. Hatfield began his studies as a business man. While still in college, in North Carolina, he taught grade school and had his first taste of singing "singed upon" him when he took his first leading chapel exercises and singing with the students. But for this compulsory vocalizing, he might never have sung! After his graduation from college, he became a salesman and traveled amongst wholesale merchants all over the country getting orders. These trips often involved sociability and when he was invited to homes where Sweet Adeline was sung, Mr. Hatfield again found that business reasons made it advisable to take part. He had no thought of professional musicianship. After two years of salesmanship, he was transferred to the neighborhood of his home, and for the first time took some voice lessons not so much for the sake of production method as for repertoire. He learned his songs, sang at churches and clubs, and presently, just for the fun of it, he sang an audition at a local radio station sixty miles from his home. He was immediately awarded a Sunday program which yielded him great prestige but no fee. In 1921, one of his former teachers heard this broadcast and advised the young business-singer to study in earnest. Provided with an introduction to Francis Rogers, Hatfield came on to New York, only to find that Mr. Rogers had left town for the summer. Knowing no one else in New York, Mr. Hatfield turned for help to the Peabody Conservatory and was a scholarship. For the better part of a year, he was permitted to sing nothing but vocalises. During his second year, however, he ranked as *first* in the Young Artists Federation program, and won the first award in the Second for Talent program of the Teacup Company. These honors were immediately followed by a flood of professional offers—which Mr. Hatfield refused, using his Teacup prize money to substitute for business salary and continuing his studies. In 1926, he returned to New York (where he still was a business man) to accept an almost uninterested series of auditions, and was accepted. He was introduced to Arthur Judson, the manager and president of Columbia Records, Inc., and was at once given a manager's contract. In 1928, Mr. Hatfield undertook his first national concert tour, and three years later joined the Metropolitan Opera. Since then, he has built a distinguished reputation in every form of music except motion pictures. In the following conference, Mr. Hatfield tells readers of *The Etude* what he learned as a business-musician.

LANSING HATFIELD

the secret of good breath conservation, done with ease.

"Nothing is more helpful to the young singer than a chance to hear himself, through studio recordings. Most towns and cities offer facilities for this, and I cannot too strongly urge the serious vocal student to make use of them. It is impossible for any singer to hear himself as others hear him, in any normal way. Unless you can hear yourself on a disc, you really don't know what you sound like. What happens then is that the student tries to learn by imitation. His teacher sings a tone for him and says, 'Let your sound like this.' And that is a dangerous practice! No two voices are ever alike, and in trying to make his tone sound like his teacher's, the student may pave the way for harmful vocal habits.

"Another breath difficulty that arises for some voices is the audible or bitten-off breath occasionally heard at the end of a tone or a phrase. Disrespectfully enough, this is known, in professional jargon, as the 'Caruso grunt' because it sometimes occurred in Caruso's singing. It can be overcome only when the student has heard it himself. The best cure lies in budgeting the breath throughout the phrase, and the trick of opening the throat wide before the next breath is taken. This preparation for the next breath through an opened throat can also do away with the kind of audible breathing that results when there is little breathing time between phrases. (If 'noisy' breathing results from other causes, such as inadequate lung capacity or some physical obstacle in the respiratory tract, the remedy must, of course, be prescribed by the individual need.)

"An excellent exercise to improve the budgeting of breath is to sing a long phrase on one breath, and not to stop until you really can't go on. Let yourself get winded; feel the need to pant! Then, when you have the feel of the phrase (and your breath) go back and try that long phrase again—and again and again. In this way, you will develop lung capacity exactly as an athlete does, and you will gradually find your breath growing longer. This is a drill for practice only; shortages of breath must never be apparent in finished singing. Indeed, if once was told by Leopold Stokowski that all singers should mark convenient 'extra' breathing places in their scores, no matter how well they are able to encompass long phrases during practice. Then, if through nervousness or other causes they become short-winded on stage, the phrase may be broken for a fresh supply of air at a point where it will be least evident to the hearers.

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The Health of the Singer's Instrument

by Dr. A. Mercer Parker

Dr. A. Mercer Parker was born in Philadelphia, September 30, 1887, attended Haverford School, and was graduated from the University of Pennsylvania in 1911, with a degree of Bachelor of Science. In 1911-1912 he attended the Graduate School of Cornell University and while there sang one year with the Cornell Glee Club and with the Sage Chapel Choir of Cornell University.

In 1913 he became assistant to Dr. Floyd S. Muckey of New York City, who had collaborated with Prof. William Hallock, professor of physics in Columbia University, in a research concerning eighteen years on the voice and the action of the instrument which produces it. Dr. Parker studied voice with Dr. Muckey and assisted him in the writing of his book, *The Natural Method of Voice Production*, published in 1915.

Dr. Parker enlisted in the United States Army in April 1918 and continued vocal studies after his discharge from the army in December of that year. In 1921 he began a study of druggals healing in Chicago. He took extra courses in therapeutics of these parts of the body particularly concerned with voice production—nose, throat, and diaphragmatic region—with Elijah J. Harris, D.C., M.D., nose and throat specialist.

In 1924 Dr. Parker was graduated from the Lincoln College of Natural Therapeutics and also from the National College of Chiropractic, which were affiliated at that time, and has practiced since in Chicago. At present he is a Fellow of the American Neurologic Association.

—ETUDE'S NOTE

TO ATTAIN and keep high vocal interpretative powers, a singer must maintain himself or herself in singing condition. Briefly stated, singing condition is mental alertness and emotional poise based not only on powerful general health but in particular on high vitality of those portions of the body especially concerned with voice production.

When in singing condition the singer feels rested, refreshed, and eager for exercise of that complex coordination of muscle groups whose actions are responsible for pitch, volume, and quality of voice. The serious singer and student will feel a self-imposed duty to be possessed of this optimum health condition for every professional appearance or vocal study period.

Since voice is musical tone, and every musical tone requires a musical instrument to produce it, where in the body do we find the parts of the vocal instrument? Within the larynx are the vocal cords or vibrator by which voice is originated. Also within the diminutive larynx are cartilages and muscles to which the vocal cords are attached. And these so change the length, weight, and tension of the vibrator as to supply the singer with his full range of pitch.

The cavities which reinforce or amplify the tones started by the vocal cords are the throat or laryngo-pharynx, mouth, nose, and naso-pharynx. This last cavity of ample size behind the nose is continuous with the laryngo-pharynx when the singer breathes normally through the nose. But during swallowing, it is the function of the soft palate to shut off by its contraction, these two parts of the pharynx from each other in order to prevent food or fluid from entering the naso-pharynx and nose. Whether the soft palate should be contracted or relaxed during voice production is a matter of major controversy among singers and teachers of voice.

The Goal of Singer and Teacher

The natural voice is the vocal goal of singer and teacher, and can be described as possessing the richest capabilities in volume, range of pitch, and infinite vocal qualities, with which Nature has endowed the individual singer.

To achieve the singing or speaking condition, the singer or speaker will make certain of the approximate normality of those body structures immediately concerned with voice production. These are: mouth, nose, vocal cartilages, muscles and lymphatic tissues (tonsils and adenoid tissue), mucous membranes and their vocally important membranous product—mucus.

Vocal cords and cartilages are rarely abnormal or out of condition, because cartilages are very dense, strong tissues, designed to withstand severe strain, and the vocal cords are inert masses covered by extremely thin mucous membrane and are highly resistant to abuse.

The healthy or normal muscle is in tonic condition—that degree of tissue contraction without strain. The most common abnormal condition of muscles is that of strain or overcontraction. Throat muscle over-tensions can hamper voice origination and vocal pitch changes, while such condition of chest and abdominal muscles make responsive "breath support" difficult to inspire.

The healthy lymphatic tissue is its smallest natural size. Tonsils are faucial, lingual, and tubal. The faucial tonsils can be seen when the mouth is open, on either side of the throat. The other tonsils are hidden from view, the lingual lying on either side of the base of the tongue where the tongue and the sides of the throat join. Swelling of tonsils and adenoids markedly reduces the natural size of the throat and naso-pharynx, thereby reducing space for voice reinforcement and making for unnatural vocal qualities.

These lymphatic structures are little cleaning stations or detoxifying plants, connected with each other along the course of the lymphatic vessels, which both carry nourishment and to remove waste from the body cells. Removal of the faucial tonsils breaks this ring of lymphatic tissue and also the nerve paths and circulatory channels which act to maintain health of a vital part of the vocal instrument.

When the body is clogged with waste, it is in accord with Nature's plan for the tonsils to enlarge, for their increase in size enables them to do more of their work of cleansing the lymph. The singer should plan his intake of food and fluids so that his blood condition is so good that his tonsils need not enlarge to rid his blood and lymph of toxic material.

The vocalist should not part with his tonsils unless they are badly ulcerated, not only for the foregoing reasons but because the scar tissue formed after the operation can interfere with voice origination and pitch range, as well as enunciation.

Mucous membrane covers all the structures of the nose, naso-pharynx, mouth, and throat. It is the "paper" on the walls of the vocal resonators. The healthy membrane is the normally thinnest membrane, and because of its thinness makes for largest resonance spaces. When engorged, membranes can do more harm to production of voice than abnormality of any other part of the vocal instrument. In a "cold," the membranous congestion can reduce the size of the vocal resonators as much as fifty to seventy-five percent, and laryngeal congestion (laryngitis) involving swelling of vocal cord membranes can produce hoarseness and even temporary loss of voice.

Resonance and Resonators

Vocal resonance is the power within the vocal cavities to increase or amplify the intensity of tone originated by the vocal cords. Volume produced by vibration of the vocal cords alone is small. It is the resonating power of the vocal cavities which amplifies vocal cords volume into the great vocal volume heard by the listener.

Vocal resonators are of nose, naso-pharynx, throat, fixed size and shape, and those of changeable size and shape. The former are the nasal and naso-pharynx. There is no change in size and shape of these cavities during voice production. The latter are the mouth and throat, movable resonance cavities are of the mouth and throat for production of vowel and consonant sounds.

Sounds emanating from the upper surfaces of the vibrating vocal cords are reinforced by the cavities of the pharynx, mouth, and nose. At the same time those emanating from the lower surfaces of the vibrating cords enter the cavities below the cords; namely trachea, bronchi, and lungs. These lower cavities undoubtedly resonate but there is no exit for such sounds and they remain unheard by the listener.

From the beginning to the end of a breath in singing, the chest cavity is constantly changing in shape and shape. This means that the chest were a vocal resonator, the quality of the voice could never remain the same, but would be constantly changing. In other words, it would be impossible for the singer to sustain a tone of the same quality.

The fact that a singer can sustain the same quality of tone from the beginning to the end of his breath reveals that the chest is not one of the vocal resonators.

VOICE

IT SEEMS TO ME, that the first thing a student needs is an all-arounding, driving ambition to learn his art. A mildly pleasant desire to sing isn't enough. There must be something to lead him on to accomplishing the impossible or the chances are he won't accomplish very much. In my own case, the drive was a need to earn a livelihood, and anything short of that would have been a disgrace for me to sit among the ten-year-olds of the elementary theory and ear-training classes. When your study time is measured out for you, not by 'inspirational considerations' but by budget needs, you work!

The Secret Is Breathing

There are so many truly fine voices in our conservatories that one sometimes wonders why they do not all attain the success for which they hope. My feeling is that many are held back by fear, lack of confidence in themselves. Why is it that many voices that ring out splendidly in the study hall, drop to a place before an audience? The most common reason, I believe, is a lack in the singer's control of his voice. Now, the first and chief element in this control is breathing. All singing depends upon breathing; more than this, normally controlled singing can be ruined by physical conditions (such as nervousness, tension, and so forth) which tend to hurry or shorten the breath and hence harm the health of a singer. Who really knows how to sing. For these reasons, the young singer can do himself the best service by regulating, controlling, and correctly using his breath.

The first step in the breathing process is the taking of the breath so that, as the air is inhaled, the diaphragm descends, thus providing space for the inflated

lungs. The diaphragm is supported by the abdominal muscles in all singers, but to a greater extent in men than in women. Similarly, the control of dynamics and of steadiness (the avoidance of involuntary tremor) is more regulated by abdominal support in men than in women. Now, there is seldom too much difficulty about learning to take the breath. The problems arise after the breath has been taken. Here we encounter the challenge of breath conservation—how to budget it so that it serves throughout a long phrase; how to avoid unresonated escape of breath. It is a mistake, I think, to regard the singing breath merely as a matter of correct inhalation. The question isn't one of mere long-windedness, but of conservation and use. And the secret of correct use of the breath is to sing on the breath rather than with it.

It is difficult to define vocal terms, indeed, many excellent teachers use the same term to signify different things. Thus, the best way of distinguishing between singing on the breath and with the breath is to talk in terms of sensation rather than of breath strain definition. Singing with the breath is best exemplified in the ordinary yell or shout. Try yelling "Hey!" as forcefully as you can, and see what happens! Your breath comes out as an explosion; it is not sustained at once; there is nothing left, and if the vocalization requires forcing, that sort of explosive force is the wrong way to sing. When you sing on the breath, you feel an expansion. Rather, you feel the tone building up to a column of breath which supports it. And this singing is unforced, and lasts through a musical phrase. Singing with the breath is much easier, how much more lasting and penetrating it is. There you have

Music and Study

ing cavities. The singer unquestionably feels chest sensations during singing, but these do not alter the form part of the tone which issues from his mouth and nose.

Mucus or the fluid excreted by the tiny glands of the mucous membrane, is the vital vocal element in keeping the vocal cords from touching, and enables all parts of the mouth, cheeks, tongue, and throat to move in contact with each other with ease and speed for phonation. The mucus must be of the right *consistency*. Abnormal mucus can be of thick and heavy consistency, and in this condition interferes markedly with movements of the tongue and especially with proper vibration of the vocal cords. It is the mucus with voice origination. In abnormal conditions, the mouth and throat can be filled with continuously flowing mucus or so dry that it is difficult for the unfortunate individual to find any means to use.

Troubles of a Coloratura

There is nothing which so thrills the coloratura soprano as the ease, clarity, and positiveness of her own trill, and on the other hand, nothing which glazes distresses her so dimly as the failure of this lovely flowering of vocal expression. Let us investigate the reasons for such failure.

In this vocal predicament, the singer is usually aware that trouble lies in and around her "voice box" or larynx, and experiences what have been called "laryngeal troubles." The larynx is the vocal organ, and it can also be associated with nasal fullness, with dryness of mouth and throat, with a feeling of throat tension, or of tickling when she attempts to vocalize.

Back of these symptoms is an abnormal condition known as congestion; that is, swelling of the membranes of throat linings, and this may be associated with excessive amounts of or reduction in the amount of mucus or with unusual thickness of mucus. A normal mucus—thin and watery—is to the moving parts of the vocal instrument what a very delicate thin oil is to the moving parts of a precision watch. For example, the tongue must be able to slide freely and easily in contact with the lips, the cheeks, the floor, and roof of the mouth, the soft palate and the throat in production of the various vowel and consonant sounds.

But the most important task which mucus performs in the singer's behalf is in origination of voice. A short explanation will suffice to make this clear. The vocal cords are two in number, composed of the most elastic tissue in the body—yellow elastic tissue. The front end of each cord is attached to the back part of the thyroid cartilage, commonly referred to as the Adam's apple, and the rear ends are inserted into each of the arytenoid cartilages.

When the singer is silent, the vocal cords lie far apart so that there is a large triangular space in the larynx, known as the glottis, through which the breath can freely pass. During actual production of a vowel sound the vocal cords vibrate side by side and very close together. Mucus present on the cords does two things. It keeps them from actually touching and also it makes for complete closure of the glottis so that no air from below can escape without being used to vibrate the cords.

The vocal cords vibrate one hundred and twenty-eight times every second during the vocalization of bass C, and with increasing rates of vibration as the pitch rises until at High C in a woman's voice the vibrations are 1,024 per second. Only the very thin and watery consistency of normal mucus permits best vocal action at these incredible speeds necessary to production of the higher range, so that the cords can meet or approximate and immediately separate. It must be apparent how stickiness in mucus can so easily impair the freedom of action in lifting a break on the separation of the flying cords. When this does occur, the vocal muscles are called on for greater vocal cords tension with an inevitable loss of the vibratory voice associated with best vocal action, and harshness, harshness or shrillness are frequently present. When the singer is troubled with dryness of the throat there is great danger of the vocal cords touching when the voice is lost in a paroxysm of coughing.

A speaker usually has a glass of water on the rostrum before him. The reason for this is so that he can insure renewal of his films of mucus coating the vocal cords at any time that his throat begins to feel dry. This is to avoid such a loss of the lubricating mucus as would permit contact of the vocal cords. Such touching of the cords as mentioned above brings on a paroxysm of coughing, only relieved by a drink of water, or by swallowing two or three times, to renew the films of mucus on the vocal cords.

When mucus is heavy and sticky, it prevents the cords from quick and easy separation when they are overworked, and this in turn makes for strain and overwork on the part of the vocal muscles. A normally thin mucus provides least strain on the vocal muscles, to hold the cords in position for production of voice. An abnormal condition of mucus is another cause of temporary loss of voice, for in this condition the vocal muscles are so weakened and exhausted by excessive work in holding the cords in position that they finally become temporarily paralyzed.

Excessive intake of starches, sugars, animal fats, and dairy products in the singer's dietary also contributes to abnormal mucus.

A trill requires positive free and easy action of vocal cords not only on one pitch but on two. And this calls for a delicacy and speed of muscle coordination within the larynx easily upset by sticky consistency of the vocal cords' lubricant—mucus. Sopranos must normalize mucus to trill again and trill again.

Avoidable conditions, such as "colds," coughs, hoarseness, harshness, and stiffness of voice, stuttering and stammering, abnormal sinus conditions, excess nose and throat mucus, excess dryness, sore or painful throat, lack of muscular coordination, intestinal gas, and so forth, make natural action of the vocal instrument and its product, the natural voice, impossible.

The singing condition is the singer's best insurance for length of vocal life and against vocal incapacities and failures, and the Natural Voice is the product of free action of a Normal Vocal Instrument.

Look Into Your Piano

(Continued from Page 247)

that the longer note is the one with the wider range of vibration. And yet, when most pianists play a long note they use the first of the methods in our experiment. If the student, after striking a long note, lifts his hand freely from the keyboard (although always controlling the sound with the pedal), his music teacher very probably will say to him, "You are not both hands on the poor pupil, and will command him to hold the note with his finger. To tell the teacher on everything holy. In his own defense, the teacher keeps pointing to the music sheet and repeating solemnly that the only way to hold a long note is to hold on to it."

Then all the student needs to do is to play these measures from Rachmaninoff's *Prelude in C-sharp minor*:



I will not presume to say that I have discovered something new and unknown. Far from it. It is sufficient to prove the rebel students point, to attend any of the concerts of the great artists of today—Cadenas, Horowitz, Horowitz, Rubinstein, and a great many other younger pianists who have been fortunate enough to study with experienced masters.

To attribute this to mere affectation is all wrong. Whatever affectations these great artists may have, this is hardly one of them. For by affectation is meant

unnecessary motions that have more to do with looks than with quality of sound.

I am speaking of those who can master a certain piece technically as well as the artist they go to hear, and yet come away from the concert bewildered by the elusive puzzle of how to achieve that sonority and tone. They speak of the "individual touch" or "touch" of well-known pianist, of the "advantageous formation" of his hand, but fail to see that the thing lies partly in the difference of the small vibration range of the "field" key and the wide range of the pedal key.

The student should now devote as much time to the development of the right touch and the proper attitude in playing, according to the second way, as he did once with the method of the first. The secret of a beautiful tone lies more in the ear than in the hand.

It is at this point that we must cross-examine the defense of the "old notions" of holding onto the note and forgetting the pedal. For, once we accept this "axiom" of the rebel student, we shall have to regard it not only as fundamental and necessary to the playing quality of the piano, but as the basis for the whole technique of piano playing—relaxation, execution, and so forth.

True Relaxation

First, in this cross examination, where did the idea of "holding" the note come from and what was its purpose? The answer is, of course, the piano and the literature written for them. Every trumpet holds the note it wants to sound, by one device or another—the violin by the bow, the trumpet by the breath. This holding of the key with the finger was necessary when playing the clavichord. When the hammer was raised from its keys, the vibration of the strings ceased.

It is an accepted fact that the piano of today is not played with the touch and technique used on the clavichord. We now use the full weight arm and body, and never the fingers independently, as is still the case with the harpsichord technique today. We have recognized the advantages of the modern instrument and adjusted our technique accordingly, but the pedal is still treated as an embellishment.

Is anything accomplished by holding a long note with the finger? The hand cannot "modulate" the tone, for once the string is struck, the hammer is half way back and no amount of "wiggling" or "arm vibrating" on a dead key can affect the strings in the least. It may help to relax for the next stroke, but here is an important question: Isn't relaxation much easier with the hand off the keyboard, free to assume any new position with new strength for the attack?

There are a great many uncomfortable positions that the hand must assume in playing chords, where relaxation will be far more difficult with the hand on the keyboard than when it is off. Even if we grant that the pianist should be able to relax both ways, there is no getting away from the fact that the student will gain strength by a fresh start, which can only be achieved by lifting the hand from the keyboard. The freedom of the hand means a great deal besides its value in playing *cantilene*. It will give a more brilliant texture to all chords and climaxes, and will give ease and *dian* to the chords. Play the first two pages of the Tchaikovsky concerto both ways, holding the chords with the hands, and freeing them with the use of the pedal, and note the difference in texture.

Since a student who is not relaxed is not relaxed, struck, and since, as we said, it is not necessary to hold onto the key for relaxation, there is not much advantage in keeping the fingers on the keyboard. This, however, does play. Play the first two pages, singing melody the pianist should leap about the keys he is striking, leaving all to the pedal. It means only all the long notes should be played as shown in Circle 17 of the Diagram as long as it is possible to execute the melody passages without marring them by unclear pedaling.

The art of rapid pedaling has almost never been dealt with by any book. Students get the impression that it is more or less a school, and closing doors to let it fresh air. Yet the student should practice the rapidity of pedaling just as he works to achieve rapidity of trills and runs on the keyboard. For as the

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The Ecclesiastical Music in Spain

by Rev. Joseph Muset

Eminent Spanish Organ Virtuoso
For Many Years Organist of the Cathedral at Barcelona

The most distinguished Spanish organist and composer of Church Music is Father Joseph Muset. He was born in Barcelona in 1874, and became organist of the famous Benedictine Monastery of Montserrat. The chapel of this monastery was the inspiration for the Holy Grail scene in Wagner's "Parsifal." Father Muset, who is now in his country, has become an international personality. He has played on many of the great organs of the world. For six years he was professor of sacred music at St. Patrick's College of Marly, Australia. As an illustration of his modern tendencies, he has made an extended study of the Hammond Organ and has given many recitals upon it.

—Eugene N. Nott.

eighteenth century). Joaquín Olinagans, organist of the *Monasterio de la Capilla Real de Madrid* in the eighteenth century; and Anselmo Viola, organist of the *Monasterio de Montserrat* (1747-1799). You will note that I have named only a few organ composers. There are also innumerable composers for choral works.

During the years of my musical research I copied many of these important works by the above mentioned composers in different archives of Spain, which for the majority have been unfortunately destroyed by fire or pillage during the last civil revolution. These works have incomparable artistic riches. One is at a loss what to admire the most; their originality, diversity, or characteristic charm, full of light and sunshine. I have played these works in many countries over the radio and in public halls. They have been received everywhere with undecipherable enthusiasm.

In the classic period I include also the pre-classic one, which to my belief is the most interesting and characteristic of them all. Onward talk of primitive period, but this would carry us too far and beyond the limits of this article.

It is almost impossible to mention exact dates when speaking of historical epochs. There is only one in the history of music that can be safely affirmed as a point of departure, that of J. S. Bach. But this is a very exceptional case. In all the others and in all the nations, progress and recognition of musical composition have been noticeable by imperceptible degrees only.

In the periods of constructive progress, each new composer contributes more and more to his time, while in the epoch of decadence the contrary is true, and the composer becomes less and less interesting in all aspects of musical writing. Quite often, it is in the same musician that one can find decadence as he advances in age.

An Artistic Treasure

Quite a number of books have been published on Spanish Classical Music, a few of which are very interesting. Among the musicians of Spain, the most important of all is Felipe Pedrell; but I have a special interest to speak here of the pre-classics of Spain. Compared with others in the international scene, the Spanish composers of that period simply appear to be giants. Internationally known are: Cabanero, Cabanero, Pedro Soler, and so on, but little or nothing is known of their contemporaries, and especially of their predecessors. I should like to mention here some of these of whom probably few or none of my readers will have ever heard, namely: Pedro de Soto, organist of the *Capilla Real de Granada* in the sixteenth century; Tomas de Santa Pantalla (15—1570), famous author of *Arte de tañer Panatía* (Pere Alberch Vilà, 1928), organist of the *Catedral de Barcelona*; Francisco Peraza (1564-1580), organist of the *Catedral de Sevilla*; Sebastian Aguilera de Heredia (1570-16—), organist of the *Catedral de Zaragoza*; Francisco Peraza de Palero, organist of the *Catedral de Granada* in the sixteenth century; Diego de Torrijos (1640-1691), organist of the *Escorial*; Candido Emarrigaz, organist of the *Catedral de Burgos* in the seventeenth century; Miguel Leizaola, organist of the *Catedral de Montserrat*; Juan Moreno (16—1778), organist of the *Catedral de Zaragoza*; Gabriel Menah, organist of *Santa Maria del Mar in Barcelona* in the 1670's; Joseph Elias (1675-1749), organist of the *Catedral de Barcelona*; Pau Bruna, organist of *San Felipe IV* (seventeenth century); Francisco Llussà (seventeenth

century) of mixture in each keyboard, and one or two Solo stops. The more important stop was a great Mixture in the Diapason family, called *Lleno*, and the other Mixture, in the Flute family was called *Nazardo*. Invariably in all organs of that epoch, the registering of *Llenos* was placed at the right of the organist and the registering of *Nazardos* at his left. The *Lleno* of this organ of Barcelona possessed twenty-seven different ranks of pipes (the highest in the world to my knowledge); the *Nazardos* had fourteen ranks. There was also a Corneta of nine and as solo stop, a Cromorna. Finally in this manner of an old organ there was a Triple Bona, or *barba Real*, consisting of a Trompeta of three ranks of

REV. JOSEPH MUSET

16 foot, 8 foot and 4 foot. These pipes were horizontally placed above the head of the organist and they were so powerful that when using this stop he could not hear the other stops at all. The keyboard player, at the bottom of the manuals, called *Cadireta*, had its pipes placed at the back of the organist. It was constructed with the same plan and composition of stops as the great organ with the only difference being that the ranks of each mixture were more reduced and did not possess any Corneta.

To those who have not had the opportunity to hear one of these organs, I can only say that the music of their time. The sonority is like color in painting. You may speak of beauty of red or white to one who has seen these colors, but you cannot speak of these things to a man born blind. The more interesting is it that these stops, considered separately, were not just from the standpoint of sonority, but when used poly. (Continued on Page 258)

ORGAN

"FORWARD MARCH WITH MUSIC"

MAY, 1946

"FORWARD MARCH WITH MUSIC"

Building a High School Choir

by George F. Strickling

With this month's issue we inaugurate a series of articles on the subject of the high school choir. Mr. George F. Strickling, conductor of the nationally known Cleveland Heights High School Choir is also Director of Musical Clubs, Case School of Applied Science; Director of Music, Chorus of the Sorosis, Cleveland; Conductor of the Sigma Club, Cleveland's largest and oldest male chorus; composer and arranger of choral and instrumental music and has acted as adjudicator, guest conductor throughout the country. He is a member of Phi Beta Kappa and is listed in Who's Who in Music—Entom's Note.

HAD ANY ONE in 1919 told me that twelve years later I would be conducting one of the best known high school choirs in this country, I would have experienced meriment over the idea, for in the summer of that year I had just returned from France where, as one of the youngest bandmasters in the army, I had been conducting one of the prize-winning bands of the A.E.F. To me the band was the thing, with the orchestra a close second; and for the next ten years my work was in the instrumental field in industry, college, and high school. Then I was asked to take over the job of building up the choral department in a large Cleveland suburban school, where I have been ever since 1930. Over the years I have noticed among my musical friends the very large number of successful choral directors who were at one time instrumental directors. Unquestionably, these men have been helped in their choral success because of the broader instrumental training which they had had, and, incidentally, not one of these directors could be induced to go back to band directing. Why? Simply because choral music has provided for them the greatest thrill in music.

But don't get the idea that it is easy to develop a fine choir or glee club. From my experience, which covers more years of instrumental work than choral, I have found it easier to build a band than an orchestra; and easier to build an orchestra than a choir, for the simple fact that the instrumental director has most of his players prepared for him by private teachers, whereas the choral director has to teach his students to make their voices correctly. Imagine—if the high school band director had to start each player on his instrument the first day of the semester. The band player comes provided with an excellent instrument plus the technique to use it; the tenor comes with a raspy voice which has to be made smooth, and this with no breath control. Notes, rests, and key signatures mean much to an orchestral player, but to the student singer they are still a very much unexplored country with which even the instrumental player does not do too well, when he tries to sing intervals instead of playing them.

"Voice-Person" Selection

Fortunately for me, when I came to Heights, choral music was practically nonexistent, so I had the advantage of starting at the bottom. Realizing that seniors, while having more mature voices, would be of very short use to me, I turned my attention to the sophomores and juniors, and through a series of try-outs succeeded in getting three choral groups under way. The better singers were put in the choir, the others in less select groups. "A cappella" was the magic word then, and for several years our choir work was exclusively uncomplicated, until I began to realize that absorption in this kind of music left out at least fifty per cent of fine choral music which was accompanied.

Since then we have tried to serve a balanced diet to both our singers and to our audiences.

Selecting voices is without a doubt the most important thing contributing to the success of any choir.

Let's make that a combination word—"voice-person," for it is equally important that the owner of the voice be wholly acceptable in many ways. So difficult is the matter of selecting voices that no ten capable directors would select the same fifty singers from a group of two hundred. My conception of what I want in the way of voices cannot possibly be the same as that of any other director, and that conception is mighty troublesome to put into words. Being instrumentally trained I seek voices which will give the greatest variety to the chorus, not all the same voice color in one part. In the soprano I want to hear voices that will add the variety of the flute, oboe, clarinet, even the squeaky piccolo, for a single soprano singing the melody an octave higher than the others often gives an indescribably beautiful effect to the song. In high school one does not often come across a really mature alto voice, so this part and the tenor will hardly ever match in quality that of the soprano and bass. Even adult choirs are nearly all deficient in tenors, so the condition is normal for part supplies the harmonic properties of the song, rich basses and baritones are to be found, with many basses being able to supply a grown-up volume and



GEORGE F. STRICKLING

to enlist the services of women than men in choir work. However, in schools it is easier to obtain a better balance of voices through careful selection of individuals. One of the finest adult choirs in New York City has a complete reversal of the rule of not overlooking voices on the soprano and alto end of the range. The soprano and alto parts have been given to singers in the voice parts, with the tenors and basses being sopranos, next the alto, next the tenors, and with more basses than any other part. Another prominent choral director in his book advocates the wisdom of not overlooking voices on the soprano and alto end. I heartily agree with his conclusions although I have never been able to work it out to my complete satisfaction due to lack at times of good bass and tenor material. The selection of the voices has so much to do with the final balance of (Continued on Page 294)

*The Heights Choir has sung concerts in twelve states, twice in Toronto, and appeared over all the radio networks in the U. S., Canada, and Mexico.

**BAND, ORCHESTRA
and CHORUS**

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

quality of tone which as low as D and C. Having an objective for the chorus might well be placed next in importance. Whether the motivation is a concert, contest, festival, radio program, school assembly, or record making, it provides the necessary push and dead line for getting the music into shape. It is not the purpose of this article to go into the contest-versus-festival argument, suffice to say my choir has never entered a contest, hence the motivation can be found in other outlets. Get the choir ready for something. If it is only an appearance before a P.T.A. group of thirty. Nothing peps up a group more than the possibility of a trip, even if it is only to the county seat ten miles away, but before contemplation of a trip the choir must have something to offer besides good looks and beautiful robes.

Perfection the Real Goal

Let someone jump down my throat as to the preceding paragraph on objectives, let me hasten to add that I do not believe performance is the sole objective, but it certainly does more than any other one thing to drive the singers on towards perfection, which is the real goal of choral work. In our school choirs we achieve good singing, but the incentive to do superlative work is lacking. Music is a commodity, which, when ripened, must needs find a market for itself in a listening, approving audience. It is possible occasionally to stir a second or third chorus to moments of joy of achievement, but not often. The real musical thrills for the performer come when he can sing those difficult passages in a seemingly effortless manner in public; then his joy is unbounded, but if he were never able to sing them outside the classroom the edge would be taken off the rehearsal room achievement.

The size of the choir might be the next consideration, a condition which is governed by many factors. A school of two thousand students might find themselves limited to thirty or forty. In our school of two thousand students (no ninth grade) we have more than four hundred singers in the various choral groups and a choir of eighty-four this season. One of the limitations we place upon ourselves in the size of the choir is that when practicing we use two buses, and we cannot seat more than eighty, plus chapel group, in them.

Most of the choirs we hear today are top heavy on the treble side, which is not surprising, but is aggravated by the war and in addition to the fact it seems to be easier to get young men than young women to sing. The average returning veteran is a serious, sincere, ambitious young man with a keen desire for knowledge. He is enthusiastic, tireless, and aware of the work confronting him. He has little or no interest in the "Joe College" type of student. He is grateful to be alive and back home and is deeply appreciative of the opportunity the Government is affording him by making it possible for him to begin or renew his college education. He knows what he wants. He is determined to get it and requires but little counsel or advice so far as his goals and future are concerned. He is quite aware of his academic and professional deficiencies and is anxious to correct them. For months preceding his



THE NEW CONCERT BAND, UNIVERSITY OF MICHIGAN
William D. Revelli is Conductor. There are already thirty-two veterans of World War II in the Band.

When G. I. Joe Comes Marching Back to College

by William D. Revelli

FOR THE PAST several months, in every university and college of the nation, teachers and directors of music have been spending thousands of returned G.I.s, who are now back in our classrooms. Among these young men are battle-scarred war veterans with months of front-line experience, who have been in action as privates, pilots, bombardiers, navigators, sailors, sea-bees, electricians, technicians, cooks, bakers, mechanics, doughboys, and officers from the first to the highest ranks.

In the days before the war, many had attended college with intentions of preparing themselves for a career as performers or teachers in the field of music. Others were engaged in preparing for a career in other professions, such as medicine, law, science, or engineering. The war temporarily deferred the education of these students and necessitated an abrupt change in their plans. Now, when the victory is theirs, hundreds of thousands of these G.I.s, plus many others who never had the opportunity of attending college, are marching back to school. Among these returning war veterans are many professional musicians who have had excellent training and positions. Some are experienced and successful teachers of high school and college bands and orchestras. Many are undergraduates, who by this time would have completed their college careers had the war not interrupted their proposed educational plans. Some have been members of the nation's finest service and professional bands. Others, not so fortunate, have spent the last four years in military bands which were of inferior quality and musicianship.

Although most of the men are young in years, all are much older in actual experience and cannot be placed in the same category as the typical college student of their same age or class.

New Interests—New Vocations

The average returning veteran is a serious, sincere, ambitious young man with a keen desire for knowledge. He is enthusiastic, tireless, and aware of the work confronting him. He has little or no interest in the "Joe College" type of student. He is grateful to be alive and back home and is deeply appreciative of the opportunity the Government is affording him by making it possible for him to begin or renew his college education. He knows what he wants. He is determined to get it and requires but little counsel or advice so far as his goals and future are concerned. He is quite aware of his academic and professional deficiencies and is anxious to correct them. For months preceding his

discharge, he was planning his future and now that he is back in school, he is doing his utmost to take advantage of every situation. During their tenure in Service, many G.I.s, found new interests, new fields, and new vocations. Men who never before realized their true potentialities suddenly discovered talents they never dreamed existed within themselves. This is of such importance and interest that I believe our readers would enjoy learning of a few such cases. Since I prefer not to mention specific names, I will use fictitious titles.

First, let us take the case of Mr. Wyman, who for several years prior to the War was a successful conductor of a high school band in Northern Wisconsin. Mr. Wyman is now registered in Our University School of Engineering, preparing to qualify himself as an aeronautical engineer. During the War he became a pilot. Later, due to injuries, he was assigned to the crew as a mechanic. His experiences in these two branches of the Service have convinced him of his preference for engineering over that of music. He is now a very capable member of my University Band and is enjoying music as an avocation.

Another change of vocation is to be found in the case of Mr. Keith, who before the happenings at Pearl Harbor, was the director of instrumental music of a large school system in Ohio. Mr. Keith is now registered in our department and majoring in Theory. While assigned to an army band at a post where music was difficult to obtain, Mr. Keith was requested by his conductor to score some band arrangements. He soon became interested in this field and discovered that he possessed considerable talent for composing and arranging. His transcriptions and original compositions were used extensively on radio programs and camp shows and soon won favorites with G. I. audiences everywhere. Today Mr. Keith is on his way to becoming a "top-flight" arranger.

Another interesting case of "changed-elections" is

that of Mr. York, who has decided to transfer from teaching instrumental music in junior high school to that of a performer and teacher of woodwind instruments. Mr. York's versatility as a performer upon the various woodwinds was discovered accidentally when due to the restricted instrumentation of the army band to which he was assigned, he was asked to perform upon each of the woodwinds at practically every rehearsal and public concert. He is now enrolled as a wind instrument major and will present a recital in June, on which occasion he will perform works upon the flute, oboe, clarinet, and bassoon.

Another unusual case is that of Mr. Warren, who in the pre-war days was a mathematics teacher in a small Pennsylvania coal mining community. Mr. Warren plays the trombone very well and had secured a minor in music while attending a school in the East. During the time that he was in the Army, it was discovered that he possessed unusual skill in drawing and charting maneuvers and formations. Mr. Warren is now working on a degree in Music Education, and is particularly interested in charting formations and maneuvers for the college marching band. I venture to predict that his original and unique method of drawing formations will be in due course of time supplant the present system, since it is definitely an improvement and will save hours of drill time on the gridiron.

Discovering New Talents

We have observed numerous other instances of the G. I. transferring from his original field to another, to find that his qualifications and talents are definitely superior in the new field to what they had been in the one he had originally chosen. The change and transfer of the G. I. to new fields can be accredited principally to the screening process as established by the armed forces and also to the fact that our war veteran is more alert, eager, and inquisitive than ever before.

The various conditions, such as extreme nervousness, neurotic conditions, irritability, and inability to concentrate, exhaustion, and many of the other pre-supposed ailments which we as teachers were warned to expect, have not materialized. (Continued on Page 294)

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



Swiss monastic player with an idealized form of lute.



A Dutch East Indies belle does her routine. The musicians sit in circular boxes.

Well, I Do Declare!

Musical Instruments Throughout the World

Section V

This is the fifth of a series appearing in *THE ETUDE* and continuing for six months.

—EDITOR'S NOTE.

Photo—From *Three Lines*



A long, long blow. Chinese horn players leading a procession.



Are these logophones? They look like a couple of primitive bassoons made from the trunk of a tree. The scene is in the Philippines.



"Roll Out the Barrel" on the Dark Continent. Players at Pretoria in the Transvaal get ready for a Sunday public dance.



Hoot mon! In Bombay, or is it Calcutta, Indian pipers do their stuff in a regal procession.

IT SOMETIMES happens that an advanced student who has had a sound musical preparation with the usual pedagogues, suddenly finds himself faced with the opportunity of having lessons with one of the world's greatest concert violinists. Let us try to express, if possible, in just what way this experience proves to be more wonderful than any the student could ever have hoped for.

At the first lesson the master listens intently while the student plays and immediately gives him a complete analysis of his playing. Later the student may make careful notes of these suggestions, for they include his "trills" which should be given special attention every day. Then, too, it affords him some comfort in future lessons to find that the master doesn't speak of some of the faults any more. Others, however, are too deeply imbedded to be overcome in a short time.

The great violinist may find that although the student has been well grounded in music, including certain phases of the techniques of violin playing, there are other difficulties still unacquainted, other handicaps still in the way, preventing the student from being as free to express his musical ideas as he should be.

It may be that the student's fingering is inadequate because the fingers are not evenly developed. Each finger cannot carry its part in a musical phrase as it should. There must be no "gaps" in a phrase. Every finger must be evenly trained and the *sevilla* must be constant and even, so that all the notes of the phrases are firmly knit together. The fourth finger, especially, is uncommonly weak. With almost all players, the fourth finger needs special strengthening exercises. For this, there are two which may be used. The first one gives the fourth finger a slow trill with

Ex. 1



the third finger a minor-third below. Both the first and the third fingers remain down. The second exercise

Ex. 2



is an octave trill in whole-steps. Both of these exercises must be practiced, especially in the beginning, very slowly, very carefully, and not too long at one time in order not to fatigue the fingers. There are times when only the fourth finger can be used in a phrase, so it must be trained to play as carelessly and as beautifully as any of the other fingers.

An Advanced Student Learns From a Great Concert Violinist

by Gail Ridgway Brown

Gail Ridgway Brown, teacher of violin, composer of violin pieces, choruses and songs, was born in Gailton, Ohio. She was graduated from Oberlin College in 1904 and from Oberlin Conservatory of Music in 1907. Following this she taught violin for several years at the Cornell College Conservatory at Mount Vernon, Iowa, and at Knox Conservatory of Music, Galesburg, Illinois, besides shorter periods at the Grinnell School of Music, Iowa, and the Western Institute of Music and Dramatic Art, Denver, Colorado. Advanced study included lessons with Henry Schradieck in this country and Albert Jorany in Paris. Parts of the years 1910 and 1911 were spent in study with Fritz Kreisler, in Berlin and London. Mrs. Brown is the wife of Sydney Barlow Brown, Professor of French at The University of Arizona in Tucson.

—EDITOR'S NOTE.

The great violinist recognizes the individuality of "make-up" of every student and does not try to force them all through the same mold. He tries to point out certain landmarks that may be safely reached, and he tries to help the student to understand himself—to realize his limitations, to learn to humor them, and to work at them slowly until finally he approaches his musical ideal. Especially will the student improve if his inner musical mind is alert enough. He must never fall short of what is truly aesthetic in the attempt to play a passage; he must have more than merely the "time" and "pitch" of the notes. He must first try to conceive the musical idea, the musical message, and then measure up his own peculiar physical make-up to it.

The student now learns to think of the bow arm as a machine, each part of which must be well developed so that certain parts may be used for one thing, other parts for others. Each section of the arm needs special exercises and studies. He learns to "follow the bow" with the arm and tries to make all of the machinery perfect so that one part will not be more developed than another. If he has a tendency to press too firmly on the string with the bow, he probably also lacks flexibility, swiftness, and freedom in his broad stroke from nut to tip, and from tip to nut. He needs to practice the broad stroke very carefully, increasing the speed and at the same time releasing only enough pressure to keep the tone steady, pure, and free from scratchiness. When playing a passage in *crescendo* the student learns also to increase the length of his bow stroke and to make the effect of *crescendo* in the whole attitude of his body.

He gives up a certain amount of his daily practice to bowing alone—not only in order to correct his faults, but to attain still more perfection. He keeps hoping to do more for his *legato* stroke. For various kinds of *staccato* and for any of the less usual bowings that are encountered in his repertoire. Sometimes he needs only the open strings, sometimes, the scales and broken chords, and sometimes certain



(Photo by Bachrach)

GAIL RIDGWAY BROWN

very special studies for bow-arm development. As for studies, those of Kreisler may be studied for a lifetime. Wieniawski practiced no others. All of this manual training must be practiced very slowly and very carefully. How else will he learn to play all the notes in a passage evenly and clearly whether they are eighths or sixty-fourths? With the foundation of very slow practice, he will later attain whatever tempo he desires. He also learns to try to be as musical as possible with the passages of rapid notes as well as of slow ones.

In all of this preliminary work with the bow arm, the student has both the fingerings and bowings worked out definitely beforehand. He does not have to make any decisions about them at all. But with his repertoire, it is quite different now. The great violinist expects him to begin to think for himself. During these hours with the master, he has watched how very carefully the fingering and bowing of each note and each phrase of his solo numbers have been selected and indicated. Sometimes it was necessary to try several different fingerings and bowings before the master was satisfied as to (Continued on Page 290)

VIOLIN
Edited by Harold Barkley

"FORWARD MARCH WITH MUSIC"

MAY, 1946

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New Thoughts on Voice Care

A Conference with

Lily Pons

World-Renowned Coloratura Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

There is not a corner of the world today that needs an introduction to Lily Pons, the charming and petite prima donna who began her studies as a pianist, of the Paris Conservatoire, and discovered her phenomenal voice by accident. What is "new" about Lily Pons is a philosophy developed during the past five years. For the greater part of this period, Miss Pons, together with her husband, André Kesteleneh, has done her concert-touring in a dozen theaters of war, has devoted her performances to the men of the armed forces. Her activities have separated her from her normal "paying audiences," have put her through the severe physical trials of singing in Arctic cold and in heat of one hundred and twenty degrees, and have curtailed enormously the professional engagements of the professional artist. These activities have also stimulated within her a new outlook, both on living and on singing. It is this outlook which Miss Pons discusses, in the following conference.

—Editor's Note.

THIS IS NOT the first time I have had the pleasure of talking to readers of *The Etude*, and thus I feel that many of them are familiar with a firm precept of mine—never to strain the voice, never to over-do, never to sing too much. For years, I inserted a clause into my contracts which limited my public appearances to two a week. My reason for this was, quite simply, that any kind of over-doing fatigues the entire physical organism, and that a fatigued organism cannot produce beautiful, free, controlled tone. Well, I still believe that, although my experiences over the past five years came to me to modify it!

When I first became fired with the idea of signing up to sing for the troops, my husband discussed the matter with me very carefully. "You know your limitations," he said; "here, you limit your singing—and even so, whenever you prepare for a performance, you get sick to your stomach. Imagine what will happen on such a tour! You'll be asked to sing as much as four or five times a week. You'll get weak and tired. Think it over."

A New Outlook on Singing

"I thought it over—and the result was that we went. Our first tour carried us to Persia, Africa, and Italy. Our second took us to India, Burma, China, France, Belgium, and Germany (in front-line fire). I sang, not four times a week, but often twice a day—and I never felt better or stronger in my life. Now, such an entirely unexpected result is not a matter of accident. No, there was something at work which superseded the physical strain of work, travel, and inclement conditions. If we can find exactly what that something is, we may approach a new outlook on singing, I think I have found it.

"The most important reaction to those tours was the wonderful spiritual satisfaction they afforded. I can't begin to find words for the glorious, happy feeling it gave me to see those boys, to sing for them, to reach out and touch them, to feel that I was able to give them something that made them just a little more buoyed. Such a feeling, you don't think about personal comfort. You haven't time to get tired. I am certain that if a normal, professional concert tour included even a fraction of the hardships experienced in military touring, the average artist would simply die. For one thing, there was the matter of food. In the stifling heat of Persia, one soon learns not to touch anything uncooked—no raw fruits, salad,

milk, water. I happen to love those foods and, under normal circumstances, would feel lost without them. But now, while I was in camp! Then, the rapid changes of temperature and altitude were literally a physical shock—and bounding around in a jeep or zooming about in a B-25 is not conducive to the kind of ease that best helps singing. And they didn't count, either. Indeed, after my first concert, I never again became sick to my stomach! Clearly, then, it was the spiritual recompense that helped me.

"Is it not possible, then, that such an approach might be helpful even outside the zones of military activities? (Really, it would be rather shameful if one had to have a war in order to afford artists spiritual contentment!) Of course, the great and wonderful stimulus of being with those brave, tired, uncomplaining men can exist nowhere but with such that might be duplicated—if one heeded them! There is the sense of complete devotion, not to a paying career, but to a cause. Could not that be transferred to art itself? There is the sense of doing one's best, not for the sake of personal gain, but in order to bring warmth and comfort to others. Could not that say that my military experience has given me a new outlook on life, on people, and on personal responsibility—and this has helped my singing!



LILY PONS

Photo by Bialla

learn to sing—and that is to make your tones as free, as pure, as natural, and as flexible as possible. *Bel canto* exercising can help you achieve this—nothing else will. "After, then, to a cause. Could not that be transferred to art itself? There is the sense of doing one's best, not for the sake of personal gain, but in order to bring warmth and comfort to others. Could not that say that my military experience has given me a new outlook on life, on people, and on personal responsibility—and this has helped my singing!

"As to my actual vocal technique, I have little new to report. Never did I feel such a desire to keep to my best vocal condition, and I practiced every day, regardless of heat or cold or jeeps or bombers. Every morning, I went through my scales and exercises; and always, I spent an hour before concert time going through my entire program in *mezzo voce*. Those are the best purely vocal counsels I can offer. It is useless for anyone to prescribe individual vocal drills since these, in their very nature, must be adapted to the needs of the voice to make use of them. But the use of the *mezzo voce* is a different matter, because it has universal application. The value of the *mezzo voce* lies in the fact that it is the most natural voice, nearest to the ordinary speaking voice. As such, it is most helpful in strengthening and freeing tone. No singer should practice too *forte* or too *pianissimo*. The loud attack is dangerous. As regards range, the medium register is the best, both for practice and for range development. When the middle notes are in good order, the high ones and the low ones seem, somehow, to spread out from them, developing naturally.

Wise Vocal Counsel

"One of the most helpful exercises—and one, alas, which seems to be less and less 'popular'—is that of spinning the tone. It consists in attacking a tone softly, gently; then singing it with a gradual crescendo; and then bringing it back, through a gradual decrescendo, to its original volume—all on one breath. Singing a full scale this way explores the tone and perfects it. It is one of the foundations of pure *bel canto*, and cannot be sufficiently recommended. To my mind, a woman who cannot spin her tones does not deserve to be called a singer at all! Actually, it is never the big, the high, the extreme of singing that establishes beauty—it is rather the purity and color of tone, the perfect freedom of emission, the warmth and truth of interpretative conception. Young singers will be wise to remember this! Work faithfully at exercises that make your tones pure and flexible. Begin all practice *mezzo voce* and in the middle (natural) range, working upwards and downwards from this middle range. And don't leave the middle range for too long at a time—too much high singing tends to contract the vocal organs, making them tense and therefore unmanageable. Above all, beware of oddities or freakishnesses of approach! Don't be fooled by 'new methods' of singing that take the form of walking around with weights on your head, or towels around your diaphragm! Tricks like that have no value vocally. I am positive that Caruso never practiced them! No, there is only one way to

MAY MOOD

"May, with alle thy floures and thy greene,
Welcome be thou, fair fresshe May."

So sang Chaucer over five centuries ago, and May is quite as lovely every year. There is a gentle, simple charm about Miss Dungan's *May Mood* that makes it an especially fine piece for third grade students.

OLIVE DUNGAN

Gracefully—lightly (♩ = 68)

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MAY 1946

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SPRINGTIME FANCIES

(EXCERPT)

This lilting, graceful composition clearly indicates that the composer conceived blossom-laden branches dancing in the wind. The second movement should be played *pizzicato*, as though picked on violin strings. Grade 4.

G. F. BROADHEAD

Moderato

Allegro moderato (♩ = 66)

The first system of the musical score for 'Springtime Fancies' consists of five staves. The first two staves are for the piano, with the right hand playing a melody and the left hand providing harmonic support. The tempo is marked 'Moderato'. The third staff is for the violin, with the tempo changing to 'Allegro moderato (♩ = 66)'. The fourth and fifth staves are for the viola and cello, respectively. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'rall.' (rallentando). The system concludes with a 'To Coda' section marked with a double bar line and a 'Coda' symbol.

The second system of the musical score for 'Springtime Fancies' continues the composition. It features five staves, including the piano, violin, and viola/cello parts. The tempo remains 'Allegro moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte), 'f' (forte), 'dim.' (diminuendo), and 'cresc.' (crescendo). The system concludes with a 'CODA' section marked with a double bar line and a 'Coda' symbol. The final staff includes a 'Grandioso' marking and a 'marcato' marking.

TOCCATA

Pietro Domenico Paradies (1710-1792) was a composer of dramatic music and a famous Venetian harpsichord player. He was a pupil of Porpora. He lived much of his life in London as a harpsichord teacher. His *Tocatta*, when played with great speed, accuracy, and dynamic control, is always effective. This is the kind of composition in which it pays to work up the *tempo* progressively with a metronome. Grade 6.

P. D. PARADIES
(1710-1792)

Presto M.M. ♩ = 138

MAY NIGHT

Mr. Ward's *May Night* has a graceful and appealing melody which should first be played with one hand (as though it were played on a violin). Study the expression carefully and then, when the accompaniment is developed, put both parts together. Grade 4.

Andante M.M. ♩ = 54

HERBERT RALPH WARD

Handwritten musical score for "May Night" by Herbert Ralph Ward. The score is in 8/8 time, key of B-flat major. It begins with a treble clef and a bass clef. The tempo is Andante, marked with a metronome of 54. The score includes various dynamics such as *mf molto legato*, *f*, *rit.*, *mf a tempo*, *To Coda*, *Animato*, *rit.*, *p*, *mf*, *f*, and *LA.*. The piece concludes with a Coda section. The score is written for piano, with a treble and bass staff.

Handwritten musical score for "May Night" by Herbert Ralph Ward. The score is in 8/8 time, key of B-flat major. It begins with a treble clef and a bass clef. The tempo is Andante, marked with a metronome of 54. The score includes various dynamics such as *mf molto legato*, *f*, *rit.*, *mf a tempo*, *To Coda*, *Animato*, *rit.*, *p*, *mf*, *f*, and *LA.*. The piece concludes with a Coda section. The score is written for piano, with a treble and bass staff.

CODA

Handwritten musical score for "May Night" by Herbert Ralph Ward. The score is in 8/8 time, key of B-flat major. It begins with a treble clef and a bass clef. The tempo is Andante, marked with a metronome of 54. The score includes various dynamics such as *mf molto legato*, *f*, *rit.*, *mf a tempo*, *To Coda*, *Animato*, *rit.*, *p*, *mf*, *f*, and *LA.*. The piece concludes with a Coda section. The score is written for piano, with a treble and bass staff.

ROSES AT DAWN

Roses at Dawn was written by the composer as a "song for piano." The melody should be interpreted like a voice, distinct and independent (with a subdued background) like dew-wet blossoms breaking through the early mist. The pedal is used on every measure up to the *sotto voce* passage marked *senza pedale*. The following three measures are a recitative (a recitation) played very *tempo rubato*. After this comes a majestic passage representing the magnificence of the dawn. Grade 3½.

JAMES FRANCIS COOKE

Adagio, dreamily (♩ = 63)

Handwritten musical score for "Roses at Dawn" by James Francis Cooke. The score is in 4/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The tempo is Adagio, marked with a metronome of 63. The score includes various dynamics such as *mf la melodia sempre cantando*, *f*, *rit.*, *mf*, *f*, and *LA.*. The piece concludes with a Coda section. The score is written for piano, with a treble and bass staff.

Più mosso

rubato

ten.

ten.

l.h.

r.h.

ppp

smorz. e rit.

al tempo

l.h.

whispered

pp

Tempo I

una corda

Sunrise

Maestoso, allargando

sotto voce

quasi recitativo e cantabile

senza pedale

languido

ff

rit.

mf rit.

pp

WHITE VIOLETS

Another of Miss Bentley's fluent and effective melodies, written in her usual good taste. Watch the measures marked "retard"! Grade 3.

BERENICE BENSON BENTLEY

Expressively (♩ = about 116)

mp

mf

mf

in time

p

slight retard

mf

f

slight retard

mp

1st

Last time

Brighter

retarding

p

gradually slower

Fine

pp

mf in time

in time

p a little slower

f

mp well marked; slower

mf

in time

p a little slower

in time

f

gradually retarding

D.C. al Fine

p

If Morgan West had written this graceful tango under a Mexican pseudonym, its idiom is so characteristic that it could readily be accepted as native. It is a tantalizing rhythm in which the retards and holds have a very infectious effect, Grade 3½.

If Morgan West had written this graceful tango under a Mexican pseudonym, its idiom is so characteristic that it could readily be accepted as native. It is a tantalizing rhythm in which the retards and holds have a very infectious effect, Grade 3½.

MORGAN WEST

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THE ETUDE

HAZEL E. SUTPHEN

M. MacKenzie Haig

Moderato tranquillamente

Moderato tranquillamente

High on the heath sighs the night wind of

mf *mp* *p* *rit* *a tempo* *pp* *rit* *a tempo* *cresc.* *f* *p*

you, And I lis - ten and re - mem - ber. Pass - ing my

win - dow, a va - grant breeze mur - murs of you; And I

Lento e teneramente *mf* *rit* *mf a tempo* *a tempo* *pp* *mf* *lento* *l.h. p rit* *mf* *f*

lis - ten and re - mem - ber. So on nights when the

wind roams the heath we lov'd, Where the moon still spills its sil - ver, On

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con intenso

nights like this I sit by the fire. And I lis-ten, lis-ten

rit molto and re-mem-ber.

mf rit *poco cresc.* *f rit molto* *p* *pp*

WOODLAND DANCE

WILLIAM E. HAESCHE

VIOLIN I *Moderato* *pizz.* *arco* *cresc.*

VIOLIN II *Moderato* *pizz.* *arco* *cresc.*

PIANO *Moderato* *f* *p* *cresc.*

cresc. *p* *cresc.* *cresc.*

rit. *f* *1st* *2nd* *Fine* *a tempo* *p* *a tempo*

f *rit.* *Fine* *p* *a tempo*

pizz. *arco* *f* *p* *D.C.*

pizz. *f* *p* *D.C.*

A MAY DAY

SECONDO

F. G. RATHBUN

Allegro moderato M.M. ♩ = 108

A MAY DAY

PRIMO

F. G. RATHBUN

Allegro moderato M.M. ♩ = 108

Sw. Strings coupled to Gt. & Ped.
Gt. 8' Flute
Ch. 8' & 4' Flutes
Ped. 16'

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RALPH KINDER

MANUALS

PEDAL

† Chimes (19)

Gt. (A)

Sw. (B)

Ped. 42

Last time to Coda

Fine

Ch. (B)

D.S. *

Chimes (19)

Ch. (B)

TRIO

Ch. (B)

p

† Use no tremolo when playing chimes.

* From here go back to the sign % and play to Fine; then play Trio.

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THE STUDIOS

Sw. (B)

p

f

Ped. 52

f Ch. (A)

p

Sw. (B)

f Ch. (A)

p

D.S. al

f Sw. (B)

p

f

Chimes (19)

Sw. (B)

CODA

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Grade 1.

A SPRING DAY

SARAH COLEMAN BRAGDON

Moderato (♩ = 80)

I can - not work to - day; I on - ly want to play. The
breez - es call me to the hills; I hear their voic - es gay.
think I'll fly my big - gest kite Un - til it hits the sky, But
if it bumps a star or two, Oh my, oh my, oh my!

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THE BEE AND THE BUTTERFLY

WILLIAM SCHER

Grade 2.

Allegretto (♩ = 132)

p
a tempo
poco rit.

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THE STUDS

1st time Last time
pp *Fin.*
p legg.
mf
p legg.
mf *cresc.*
dim. erit. D.S.

Grade 2.

SKIPPING DOWN THE PATH

ANITA F. SAUNDERS

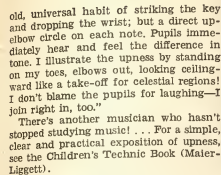
Quickly (♩ = 116)

mf
Fine
D.S.

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The Teacher's Round Table

(Continued from Page 252)



There are luckily no ceiling prices for music lessons. If you feel you are worth more per hour, week or term (and who doesn't?) raise your lesson fees now; you'll probably never have such a chance again in your lifetime. Like many another teacher, a friend of mine who must remain anonymous finally conquered his misgivings and took the hurdle. . . . Here's what happened:

"I'm ashamed to say that I increased my prices in order to get rid of some undesirable students, but ye gods! . . . all of them returned, paid for the full term in advance, and somehow they are doing even better work now!"

"I have already introduced your idea of planning ten compositions for each student, selected and assigned at the beginning of the term, all pieces to be written in the form of a sonata. This project is working wonders!"

"Since reading your 'Note or Rote' article (December, 1945, *ETW*) I have been experimenting with a child (five years) and a boy (four) and my own son (also five) - teaching them only by rote. They are now playing a variety of music (I stayed away from the piano, as a result) and they can all read their pieces easily. I've found Crawford and Hazeltine's 'Tunes for Toddlers' excellent for them, following this up with 'Songs and Silhouettes,' 'The Jacks and Jills,' 'Schaum's Pre-School Book' and your 'Children's Technique Book'.

No need to ask whether *that* Round Tabler is still studying! Obviously he bounces out of bed with a new idea every morning. Not only that—but in spite of seventy pupils, he studies organ regularly, gives public organ recitals and keeps Tuesday and Thursday nights and all day Fridays free. . . . Beat that, if you can!

You will be amused to know the circumstances under which this page is being written. . . . I am up on our mountain ranch, 2,900 feet above Santa Monica and the Pacific. . . . The order of the day is chopping away last year's underbrush and weeds, repairing and tarring roofs, cleaning, painting, planting; and then in the frequent rest periods, putting together this page. . . . Altho it is still deep winter in the east, here we alternate bake in the hot sunshine, and cool off under the fresh rich foliage of the black walnut trees, or sit beneath the fragrant wistaria arbor from which hang

blooms measuring eighteen inches! . . . The great, surrounding bowl of mountains is trimmed on one side with snowy white Mt. Baldy, more than one hundred miles distant, and rimmed on the other with the limitless expanse of the blue Pacific. . . . No use worrying about heaven . . . It's here and now!

Ruth Burke (Malne), gives us some excellent tips to stimulate more and better practice: "In going over my Round Table files I ran across a letter from a mother who gave practice awards to a youngster. I related the plan to a parent whose child is getting elusive about practicing; so this mother is now keeping a practice chart. When daughter gets three gold stars from me, she is given the money to buy a book of her own choosing. Being an avid reader, she prefers this alluring prize

"In 'giving awards for 'quality' practice I've done away with such goals as 'good' or 'perfect' lessons. Such classifications are not only unhelpful, but they're also unobtainable. Instead, I use the word 'Project' and assign two or three projects each week. One might be a counting project, another might be a labeling project, and a third might well be a series of spots in a piece where the continuity falls because of fingering here, notes there, and so on. I have a picture of a room at home with a definite picture of the 'projects' to be accomplished between lessons. Also it does away with the negative feeling that the word 'error' suggests. 'Project' is a word I'm sure some 'project' plan would bring immediate results to other Round Tables in stimulating new interest, concentration, and creating a sense of achievement as insulating longer practice periods.

"And that book award idea is a 'honey' too! If anyone dares to offer me such an incentive to practice I'll bankrupt him pronto!

Everyone is relieved that I no longer take cracks at good old Hanon. One very progressive teacher, A. W. (New York) writes: "I still use Hanon for the occasional pupil with tight, bony claws that can't be limbered up with any but the severest measures. With these I also use the old-fashioned (and disgusting) high finger stroke; but it does the trick! . . . As for Schmitt and Pischka I shall always be ready to use a shovel to keep them buried,—but deep!"

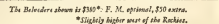
And Mrs. N. T. (Nebraska) tops off the Hanon talk with this touch: "I've always had one battle on my hands—my students *versus* Hanon. But the little wretches settle the matter. . . . They lose their Hanons; and with a straight face tell me they *just can't find the book!* . . . So, long ago I gave up on it."

It's now my turn to ask a question: What do the Round Tablers do when youngsters pull off such a trick—scold them or praise them? . . . I know what I would do!



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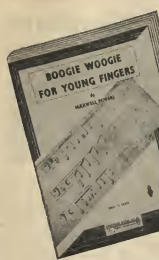
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The Ecclesiastical Music in Spain

(Continued from Page 257)

phonically they produced an extraordinary clarity very difficult to explain simply in imitative style was played, all individual parts became so distinct and clear, so personal, that one would have believed he was hearing the piece played on three or four different keyboards.

The Period of Decadence

This glorious epoch was followed by an epoch of Decadence. Spain was not more fortunate than the other countries. To give an idea of that decadence, I shall tell of the state of affairs in the parish church where I was a Monaguillo (Choir-Boy).

Let me speak about the funeral services. For the poorest there was a seventh class service, consisting of three Masses sung in great haste, each lasting only twenty-five minutes. The music was in *Canto Llano* (Plain Chant), that is to say, the Gregorian Chant, but full of alterations and corruptions from the authentic texts, and without any trace of free rhythm. All the notes had the same importance rhythmically and dynamically. There were neither *Crescendos* nor *diminuendos*; no *lento*; no *accelerandos*, nor *ritardandos*. There was absolute absence of any artistic feeling. It was simply an overture and a march, a procession of bad taste. For the sixth class it was the same thing, except for the speed, which was slower. For the fifth class it was slow. For the fourth class we sang a so-called polyphonic Mass that is to say, an original composition for a boy's choir; a series of ridiculous and extremely vulgar melodies, always in Duo, where one of the voices sang constantly at the superior or inferior third of the main melody. The same thing occurred for the third class, with only the addition of a bass, who sang invariably on the Tonic, Sub-dominant and Dominant. For the second class it was the same as for the previous class, with the addition of two voices which played the same melodies as the boys were singing. Finally for the first class, the coöperation of some popular tenor of opera was asked, to sing some ridiculous aria. And this was the same pitiful situation all over.

This lamentable state of affairs lasted from the middle of the nineteenth century until the appearance of the famous *Mots Proprios* of the glorious Pope Pius X.

In Montserrat also things were not better. I still remember the famous *Sabte* which was sung every night after the Rosary by all the community. They sang this pitiful *Canto Llano*, but in order to promote devotion, they sang it so slowly, every note lasted—I am not sure—about six seconds, and the congregation thought this was marvellous. It seems incredible!

Finally I must speak of the music and musicians of this generation who may be called modern or contemporary. It began, apparently, with the publication of the *Mots Proprios* mentioned above. This historical paper document was a radical end to the deplorable old state of affairs. It opened positive and new horizons.

Spain was, I think, most probably the country which followed more scrupulously and devotedly the orientations of this

Holy Pope. The teaching of the Gregorian Chant was not only immediately adopted in all the Seminaries but also in all private and secular musical institutions. In almost all the programs of the *Orfeó Catalá*, the famous Spanish choir, the *Credo* of the Mass of Pope Marcel was sung; and also in the artistic tours in cities around Barcelona, they sang very frequently various of the Gregorian Masses, interpreted always splendidly.

The most distinguished composers took interest in composing a great variety of religious works of undoubtedly more artistic value than in all other countries. In the repertoire of Montserrat, works of high artistic value are often heard, such as those of Pablo Casals, Millet, Lamothe de Grignon, Lambert, and many others. Among the clergy very remarkable writings are found. Perhaps their technical writing is not as perfect and free as those of the laity, however very dignified. For over twenty years many young priests studied music as seriously as the professionals. Probably in no other country than Spain can a greater independence between profane and sacred music be noted. The majority of the organists and Choir Masters are priests, and they carry on their profession with great dignity. Spanish religious music is so personal that it can not be compared with any of the other countries. It is imbued not only with the Gregorian spirit but also with the mood of the popular folklore of the different provinces. The folklore of Basconia, Catalonia, and Castile is the true soul of every religious Spanish composition. The composers of religious music extraordinarily love these old melodies which are their daily artistic bread.

It is my firm belief that in the near future the Spanish religious composers will be taken as models of musical standard in many other countries.

Competitions

The Rachmaninoff Memorial Fund, Inc. is sponsoring a contest to discover America's outstanding young pianist. A series of preliminary regional additions will be held, beginning sometime after September 1, with the finals to be held in New York City in the spring of 1947. The dead line for filing applications is July 1, 1946; and all details may be secured by writing to the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, New York 19, N. Y.

A CASH AWARD of one thousand dollars is the prize announced by the E. Robert Schmitz School of Piano, San Francisco, in connection with the creation of The Delaney Prize for Pianists, donated by Mrs. William Phlegfelder of Garden City, Long Island, New York. The award will be made in September, 1946, to the contestant showing the highest musical attainments in the presentation of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Secretary, The Delaney Prize for Pianists, 3508 Clay Street, San Francisco 18, California.

THE SEVENTH SUCCESSIVE Edgar Silliman Kelley Junior Scholarship competitions of the National Federation of Music Clubs will this year be open to entrants from the Eastern Region. State auditions are being conducted during April and

(Continued on Page 255)

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. I am choir director of a large Lutheran church and I feel that there are a number of improvements that might be made. However, this field of music is somewhat new to me and I know you will be able to suggest a few books that I might purchase and enlighten myself on the subject. There are a few questions I would like to ask, and for the sake of brevity I shall itemize them. 1. We have thirteen sopranos, four alto, five tenors, and eight basses. I believe that we are very much "unbalanced" as a choir, and as I cannot dismiss any members, I must until the organ is "balanced." Do you agree? What should the numerical proportion be, assuming that we have no "stand-out voices"? 2. Do you believe that a cappella rehearsals are wise as the organ is used during the service? 3. Due to war conditions we find it necessary to have rehearsals after the regular two-hour service on Sundays. I fully realize that the voices are tired, but with the sincere desire to improve the singing of the choir, we rehearse for about one and three quarter hours with two ten minute rest periods. Do you consider this hard on the singers? 4. The following may not be a fair question because so much has been written on the subject, but I would like your suggestions that might aid the singers in becoming a good choir rather than a group of sopranos.—W. P.

A. We suggest a selection from the following books on the subjects of choirs: "Choir and Church Conducting," by W. J. G. Whitham, "Where They Sing," Nicholson; "Choral Technique and Interpretation," Coward; "Choral Music and Its Practice," Cain. On your first question, we agree with you, providing you keep the musical balance in mind; that is, make musical qualities and balance your first consideration. Unaccompanied singing is wise at rehearsals even though the organ is used at the services. We recommend that the accompanied portion of the rehearsal be with piano, using the organ as little as possible, as the piano covers up less mistakes on the part of the singers. The rehearsal you mention are probably hard on the singers, but the two ten minute rest periods help some, although two hours for a service is a long time. You will have to credit the inconvenience of late rehearsals to war conditions. Answer to your last question we suggest that you keep up your study of literature on the subject, and emphasize church music in the mind of the choir members.

Q. Will you give me the name of the nearest piano to New Orleans offering either one or two manuals ready for sale? Should also like to know of a volume of Preludes and Voluntaries of medium difficulty.—R.

A. We suggest your communicating with the firm whose name and address we are sending you by mail—asking them to name a dealer near you. We suggest that for the music you wish, you make a selection from the following books: "The Organ Player," "Organist's Repertoire," Orem; "At the Console," Felton; "The Chapel Organist," Peery.

Q. We are organizing a men's choir of eight voices to sing the "Gregorian Mass" after the Roman Catholic church year. Will you kindly list suitable material for use of "Gregorian Mass" throughout the Church seasons? Suitable study material for the Chorister in charging to the "Gregorian Mass"—J. B. P.

A. By "Gregorian Mass" you probably mean the more embracing title of plain chant. For proper setting of the plain chant of the Mass, you should be able to teach the men's choir the choir the Latin pronunciation of the words (except the "Kyrie" which is in the Greek language). This the rector of the church should be able to supply, if needed by the choirmaster.

For your study of the subject, we suggest a choice from the following works: "Catechism of Gregorian Chant," Hugel; "A New School Kyrie," Rev. C. R. Johnson; "The Gregorian Mass," Rev. C. R. Johnson; "The Kyrie" (Latin Edition); "Pianissimo for the Catholic Musician," Rev. C. R. Johnson; "The Gregorian Chant Manual." For accom-

paniment we suggest "Gregorian Chant Accompaniments" and a very elaborate and expensive book "Plain Song Accompaniments," Arnold. You may be able to see the latter book at the Library. For Masses for the church season we suggest a book or books that "Missa de Angelis," "Missa de Marialis," "Missa Pascualis," and "Missa Domini." The books mentioned can be procured, no doubt, through the publishers of Tom Ervins.

Q. Will you please send me the information as to where I might secure a used read organ for home use.—D. H. S.

A. We suggest your communicating with organ firms, telling them of your needs, and are sending you names of persons having used read organs for sale.

Q. When should the 8' pedal stop of an organ be used? I have been using the Bourdon 8' and Gedech 16' together, finding them unneeded—I can see no difference in the power of these two stops. The use of both together apparently have no added volume. There is no very soft pedal stop. The organ is a two manual, and includes the stops on enclosed specifications. Do you think these stops are well balanced? The Great Open Diapason and Octave 4' are very loud and have a sharp, blatant tone, so that no one likes to use them. The church is not a large one and these stops seem too loud even for postludes or accompanying hymns. What would you suggest? Do you believe a soprano soloist? Baritone? Violinist? I might add that I do couple the manuals to the 16' pedal for hymns and postludes, but it seems too heavy if coupled for other accompaniments or soft postludes.—W. M.

A. You do not quote the "pipes" and "notes" in your specification which indicates duplicating and some unification. The 8' pedal stop is used when definiteness is required in that department and also for additional power. Since the Gedech appears on the Great organ it is possible that the Gedech 16' and the Bourdon 16' are the same stops, that is, affect the same set of pipes. Can it be that the pipes are enclosed in a swell box, and it could be closed in order to get a softer effect? We are, of course, at this distance from the instrument, cannot express an opinion on the "balancing" of the stops, but suggest that the apparent loudness of the Great Open Diapason and Octave 4' be taken into the attention of the party who installed the organ, and corrected, if possible. Possibly they are unneeded, and would be better left out between them and the enclosed stops. The stops to be used in the church, of course, would depend on the amount of support necessary, and the character of the passage being played. We suggest that the pedal be coupled usually for definiteness.

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Musicians and Digestion

(Continued from Page 245)

ing to this medical opinion, neither diet nor exercise can do much about it. It is obvious that medical opinions are not uniform with regard to the problem. We must consider the fact that there are fashions in stature and figure

too, which are caused partly by superficial, esthetic reasons, partly by better hygienic knowledge. It surely was fashionable and up-to-date for some time that singers had to be inclined to stoutness. We do not consider that essential any more in proving the aptitude of a tenor. More singers remain slender today because they know and practice new ways of living and dieting which were

not known to singers some generations ago. With certain singers, however, the innate constitution cannot be influenced or changed by any dietetic regime. Ernest Newman, the eminent British musicologist, has recently published a most amusing association between music and diet. It is not at all probable, he asks, that the dulcetness of our diet (he has in mind particularly the British

War diet) may be contributing to bring about a dulcetness of aesthetic sensitivity? And he quotes Sir Thomas Beecham who fears that we may end in our losing touch with the lovely music of the past which mostly flowered from a more appetizing fare? Newman gives this delightful comparison: Wagner's "Meistersinger" was written on champagne, Brahms' "Requiem" on beer—which simple fact accounts for the abundance of *foie de vivre* in the former and the complete absence of it in the latter. He even hints at the need for experimenting with musicians and composers with different diets—to improve the present sorry state of creative music. He recommends plover's eggs and caviar for this purpose and Yvonne Chiquet—the noblest of all widows since Andromache—and he ends his excursion in the science of nutrition with the good-natured remark: "A year's course of this kind might end in Schubert writing like Offenbach; and the world could do just now with another Offenbach."

An Advanced Student Learns from a Great Concert Violinist

(Continued from Page 261)

just the right tones for the student's own particular manual equipment.

The student learns through his study with the master not to play blindly what is on the printed page as to "markings." He learns to think out very carefully for himself, the music he wishes to play, and to consider his own musical ideas and his own manual possibilities. He tries to avoid the use of the same bowings in certain phrases which are similar. He becomes more alert to all kinds of bow changes, to every means of expression which will avoid dullness, lifelessness, and monotony. He tries to listen to his inner musical mind and to work out the effect it dictates.

The Music's Message

After all, this beautiful handling of a violin and bow, the expert technical equipment which so many advanced students acquire, are worthless in expressing the world's great masterpieces, without a deep musical conception behind them. It is very important that the student try to penetrate beyond the surface, to "see from within," and to approach music from the inner mind, to keep his imagination on fire, to keep the musical message constantly in mind, for these are the truths the great violinist has endeavored to instill in him.

The student also learns to examine his approach to the composition he is taking up for the first time. If he begins merely to "sight-read" he learns that he has made a weak beginning. Even if he tries to correct some of the more difficult passages by replaying them, it is still a weak beginning. He must know that the first readings faultily if he keeps his mind only on the correction of certain technical difficulties and on following every dynamic marking. If the student learns to make the effort to read through the composition *silently*, his musical mind, guided by his eye, will

(Continued on Page 265)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Concerning George Saint-George

In last January's issue of *THE ETUDE* I pleaded ignorance of the above-named composer, and asked if any of our readers could supply information. Since that issue appeared, I have received interesting letters from Mr. Edwin H. Pierce of Annapolis, Maryland, and from Mr. W. S. Lindsey of Wynonah, Pennsylvania. I am much indebted to these gentlemen for their kindness and courtesy in writing to me. George Saint-George. It appears he was born in 1844, in Leipzig, Germany, of English parents. In 1862 he settled in London as a teacher of the violin and of the viola *d'amore*, becoming known as a virtuoso on the latter instrument. He also made a number of instruments, copying antiques. Mr. Lindsey writes that he has in his possession a viola *da gamba* and a viola *d'amore* which George Saint-George made for his son Henry, who later was for many years editor of the "Strad" magazine. Mr. Pierce mentions in his letter a very attractive suite by the elder Saint-George entitled "The Ancient Regime." This suite was written for string quartet, and was later published in an arrangement for violin and piano. I hope these notes will be of interest to K. G. R., who sent in the original query.

Only an Appraisal Will Tell

Mrs. W. K. H., Alabama. A violin labeled "Nicolas Amatus fecit in Cremona 1622" is not at all likely to be a genuine instrument. Why it may be a question, but it is probably a factory-made German instrument. Not even the clearest expert in the world could tell you more about it without giving it a personal examination.

Violins by Gaudi

Miss N. G., Illinois.—Johannes Josephus Gaudi worked in the town of Gmünd, in the Southern Tyrol. Not many of his violins are in this country, but those known to be his work are honest, well-made instruments, worth up to five hundred dollars. Your second question will be discussed on the Violinist's Forum page of the June issue.

An Over-Size Viola

Pat. R. H. T., Louisiana.—Hermann Ritter, a German viola player, was born in 1842. Being a man of large physique, he became dissatisfied with the violas available to him, and he designed one more to his taste. In fact, quite a number were made according to his specifications, and they obtained some popularity in Germany among players big enough to handle them. They are very large, measuring more than eighteen inches in body-length. They are worth today between five hundred and fifty-two hundred and fifty dollars. But even a man as large as you does not need one of these violas. A properly-proportioned, seventeen-inch violin would give you all the tone you need on the lower strings. A seventeen-inch good instrument is much easier to find than one of the eighteen-inch monsters.

Concerning Wilhelm Duerer

G. M. G., Ontario.—Wilhelm Duerer of Elsen, Germany, was a commercial maker of

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produced violins of various grades for the export trade. There was nothing distinguished about his work, and his instruments range in price between \$50 and \$125.

On Viola Making

G. A. M., Massachusetts.—The best book for your purpose is "Viola Making as it Was and is" by H. Heron-Alten. It is an English publication and, owing to war conditions, has been out of print for some years. It should soon be available again. With regard to training tools, wood, varnish, and so on, I suggest that you write to the Rudolph Wurliator Co., 120 West 42nd Street, New York City. If they themselves cannot supply you with what you need, they will advise you to whom you should write. I do know that violin maker's tools are very hard to get at the present time.

Natural Harmonics

Mrs. L. B., New York.—The queer, diamond-shaped notes that puzzle you are natural harmonics. They are played by touching the string with the finger very lightly at the indicated note, and then drawing the bow lightly near the bridge. If the finger is in exactly the right place, and the bow is steadily drawn, the resulting sound will be an octave plus a fifth above the given note. But be very sure that your finger does not exert the least pressure on the string, and that your bow is quite close to the bridge. In the effort to make the harmonic "speak," it is easy to forget one or the other of these essentials.

Violins by Fritzsche

H. F., Peru.—Johann Samuel Fritzsche was a maker who is quite well thought of today, for he was an honest and conscientious workman. The value of a viola, however, depends to a large degree on its size. A Fritzsche viola of full size would be worth between \$300 and \$500, according to its condition. But if it were a small sixteen-inch body length, it would not be worth much over \$100. (2) H. R. Fritzsche was one of the best of a large family of bow makers working in Markonskirchen, Germany. He worked for a time with J. B. Vuillaume in Paris. Returning to Markneukirchen, he opened his own shop and employed a number of workmen who made most of the bows stamped with his name. These bows are worth from \$15 to \$50, according to grade. Exhibition bows made by Fritzsche himself are worth more.

Violins by Ventapane

Miss E. D. G., California.—In general, the violins of Lorenzo Ventapane are of rather rough workmanship, but they usually have a very fair tone. If in good condition, his instruments are worth between \$500 and \$700. However, if they are in poor condition, they are violins with which he had nothing to do, and which were not even made in Italy.

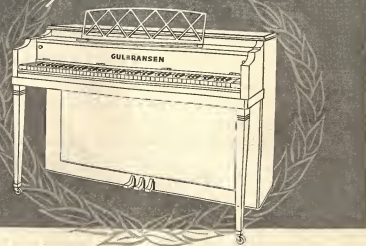
Recording of De Berio's Seventh Concerto

In last January's issue of *THE ETUDE*, B. H. of Quebec, asked if there existed any commercial recordings of De Berio's 7th Concerto. Basing my reply on information received from a leading record house in New York City, I said that there did not appear to be any. Soon after that reply appeared, I received an interesting letter from Miss Lucilla Fricker, of San Diego, Cal., in which she said that she possessed recordings by Maud Powell of the first and second movements of this concerto. They are Victor Red Seal records, nos. 7446 and 7449. I question whether these records are still in print, but if they are they should be well worth hearing. I am much indebted to Miss Fricker for her kindly letter.

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Look Into Your

Piano

(Continued from Page 256)

student's interpretative capacity develops, he will want to achieve differences in sonority. And it will be just this pedal technique that he will need badly in his equipment.

Rapidity is not the only important aspect of pedaling. Far more difficult to grasp is the complete interdependence of the pedal technique from the keyboard technique. Here is an example from Liszt's *Mephisto Waltz*, which only a very experienced foot could do:



The half pedal, which was introduced by Debussy and Ravel, gives the pianist great possibilities for tone coloring. Just as the pedal builds a crescendo by lifting chord on chord, so it is indispensable in making a diminuendo.

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This is written primarily to give a clear explanation of the mechanics of the piano, and the physical laws governing them, to those pianists who have been playing this way without fully realizing what was going on inside the instrument, and to those who have not been playing this way another realm of tone coloring from which to draw. But this new realm will be opened to the student only by serious, careful consideration of this problem, and not by an unthinking exaggeration of its principles on the keyboard. There is always the danger, in the latter case, of a merely grotesque exhibition of exaggerated plucking of the keys, waving about of the arms between notes, and leaving everything to the pedal. It is the teacher, to whom this might be the most revolutionary, who would be most apt to try to destroy it by exaggeration. But this attitude is no argument. The only place for argument is at the beginning, when one has made the test of the two ways of controlling the tone, and has chosen one's preference.

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Building a Library of Records (Continued from Page 253)

suit the mood of the penitent very well indeed and provide much comfort, as they were intended.

The dinner hour offers one of the most delightful opportunities for the use of recorded music in the home. And I both agree that music merely adds to din in large vocative gatherings. But here I speak of dining in *familie*—in the modest, small family home, or the decorated war-time home—to modulated music. Often, even the most devoted lover cannot keep the conversational ball rolling after a long, busy day. Glances of surprised pleasure and enjoyment over the works of the masters, substitute very well indeed for table talk. The Haydn and Mozart symphonies (their quartets too), the Bach suites and "Brandenburg Concertos," suites and *concerti-grossi* of the era as a whole, make excellent dinner or after-dinner music—they cheer and brighten and fill in the gaps. The dinner or after-dinner music, as they are called, patrons ordered music from Bach, Handel, Haydn, and Mozart for just such enjoyment.

After-Dinner Music
The after-dinner hour provides itself ideal for the more dramatic chamber music numbers. Much of this literature is demanding and jealous—the quartets of Beethoven for instance; such music thrills and throbs and ravishes, and holds us in its view. Reading temporarily is out—repertoire of the temptation to spoil one's digestion with the fresh excitement of the evening paper or a favorite magazine. This is the time also for the enjoyment of the quartets, climatic symphony and opera forms. Occasionally at least, almost all of us submit to card playing in the home. For me, card games are flat and made of pasteboard. Begging the pardon of my guests, and with their gracious permission, I resort to a particular type of music on the occasion that sweetens up things considerably. In pianissimo, the cherished works of the genre of Debussy's *Gyges and rones des Princes*, the "Daphnis et Chloé" suite, or Ravel's *Daphnis et Chloé*, with about five or six minutes of music of my own selection.

Remote controls allow me to cut volume during record changing and there is little or no audible mechanical distraction at any time. We begin with about five or six minutes of music of my own selection—Handel, Corelli, Vivaldi, Purcell, Prescobald, or perhaps our own Fritz Kreisler's *Praeludium in oriental transcription*.

So accompanied, card playing proceeds without boredom.

Recorded music serves one of its best domestic purposes as an aid to rest. Countless times during the war, many of us came into my home almost hopelessly fatigued. It may astound some to know that the works of Shostakovich can help in overcoming such exhaustion. The high-spirited, heroic composition of this modern, entitled by the *Largo* of his Fifth Symphony, soothed one war worker, at least, beyond belief. Much of Debussy, and the more somber numbers of Sibelius and Mahler, also served me well for the same purpose.

Music Aids Study

Our young American composer, Samuel Barber, has written several compositions of the most soothing and restful nature. In an album entitled "American Works for Solo Wind Instruments and String Orchestra," conducted by Dr. Howard Hanson, are three particularly lovely examples of music eminently suited for rest, from the pens of Bernard Rogers, Wayne Barlow, and Homer Keller, all young American composers. Had McDonald has written a suite entitled "From Childhood," that proves relaxing.

I used to feel that music interfered with study. Night work, the home during war-time, with music readily available, proved otherwise. Many beautiful compositions, some of those just mentioned for dinner, cards, or rest, and other writings of the same type, lend themselves readily to the accompaniment of study, as implausible a notion as this may appear. Seemingly, the burden of the over-time drudgery is lightened by the mere thought of some accompanying diversion. But snatches of tonal beauty, coming through into consciousness as a part of paragraph or equation, can refresh and revivify without interfering materially with the flow of thought.

One of the most enjoyable purposes served by my plan of evening and record collecting has been the entertainment of guests. We seat our guests in a loud-speaker equipped room, adjacent to that containing the main phone equipment. Remote controls allow me to cut volume during record changing and there is little or no audible mechanical distraction at any time. We begin with about five or six minutes of music of my own selection—Handel, Corelli, Vivaldi, Purcell, Prescobald, or perhaps our own Fritz Kreisler's *Praeludium in oriental transcription*.

tion—music that sets the stage for what is to come. Then I bring out my visible card indexes, handing a section to each guest for his selections.

An Evaluation Aid

My record collection has served me well in evaluating music, and in bypassing the occasional snap judgment and prejudice of professional criticism. There is no end, yet, to the extremes of some of this criticism.

In a recent press release, Mr. Mitropoulos has deplored the tendency of young contemporary composers to rush into performance works that are half-baked and premature. My record collection proves Mr. Mitropoulos correct. But on the other hand backlogs of scribbles on the phonograph has taught me real liking or respect for contemporaries mentioned earlier and for such others coming into my ken as Alben, Bernstein, Braine, Carrillo, Cesana, Corvelli, Creston, Gerbwin, Gould, Griffes, Harris, Hanson, Howells, Lange, Mason, Milhaud, Norton, Piston, William Schumann, Skellion, Sovey, Still, Villa-Lobos, William Walton, Vaughn-Williams.

The phonograph offers new pleasure in neglected writings of Bloch, Bruckner, D'Arcy, Duparc, Dvorky, Faure, Fauré, Gabrieli, Glère, Grieg, Kallmancov, Liadov, Loeffler, Moussorgsky, Rachmaninoff, Reusner, Rimsky-Korsakov, Schubert, Schumann, Stravinsky, Wagner.

Musical Memories

One can relive memorable musical events through records. Just prior to entering the army in World War I, I attended the Kneisel Quartet's final concert. For their last number, and with the assistance of supporting artists, the Kneisels gave Schöenberg's *Verklärte Nacht*. Even a youngster could feel the drama in this bow to the future. On a darkened stage, as I recall it, the score was played from memory. Schöenberg later transcribed his sextet for orchestra, and recordings by Mr. Ormandy and Mr. Goldschmidt afford an opportunity to enjoy at will the beauty of a musically historic evening.

All told, a library of records can pay substantial dividends in new joys and new dimensions to old living.

Everyone should listen to good music several minutes each day.

—Ruskin



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Servants of the Muses

(Continued from Page 249)

reality. And in the art of music the harmonies of the cosmos itself were made apparent to human sense.

IX. Plato. To count Plato among the great musical educators may seem a novelty. Yet music had such a vital place in the life around him, and in his own life—he, like all liberal Athenians of his day being a musically trained person—that he took for granted its inevitable place in any complete scheme of human education. He did not defend the place of music in that scheme, for the idea was perfectly familiar to his contemporaries, but he interpreted it. For him it had two great values. It trained the youth in reverence particularly, and more generally in worthy ethical ideals. And it afforded a study liberating to the intellect. These were the ends towards which all instruction in music should be directed, and in this study all citizens of the republic should engage.

X. Aristotle. The great cogifier of Greek wisdom carried the thought further. Music is a necessary, obvious, and accepted ingredient in the education of man for liberal ends. It is a source of worthy enjoyment. It is a challenge to the intellect. And above all, it is rich in moral values.

Does it seem strange to end this roster of great musical educators with the names of three men—Pythagoras, Plato, Aristotle—who lived, and worked, and thought so long ago? There is a reason for so doing. No scheme of liberal education has ever been so instinct with life as that which flourished in the great age of Greece. It has been the example, and almost the despair, of educators of later times. And in it music had not merely an important place, but a full half. "Gymnastic for the body; Music for the soul." That summed it up.

"Whoever he that shall give his mind to the study of music in his youth. If he meet with a musical education proper for the forming and regulating his inclinations, he will be sure to applaud and embrace that which is noble and generous . . . For now having respected the nobility of music, he may be of great use not only to himself but to the commonwealth; while music teaches him to abstain from everything that is indecent, both in word and deed, and to observe decorum, regularity, and temperance." So wrote Plutarch of the education of the great age, long after its day was done.

If doctrine such as this seems strange to modern ears, it is because of our limited view of what music is and what it means. To the Greek of the great age, the word music meant all that pertained to the Muses. It indicated that element of beauty which, together with morality, made the good life and the good man. Here is one of the most vital and fruitful ideas ever released upon the earth. Each of the ten men here discussed perceived it in his own way, and made it the main-

spring of his actions and his teaching. This is why each of them is to be counted a great musical educator. They differed enormously in what they did and what they were, and it is amazing that the art could have been well served by an array of talents so various. But this great idea they had in common. They were not narrow pedagoes, or technicians, or adherents of a method. The greatness of each one lies in this, that in his own way, and according to his own gift, he was a Servant of the Muses.

The Magic of Sound

(Continued from Page 263)

The complaint was so prevalent, newspapers called it, "Munich sex throat." Thus we see that music took one of its cues from the sounds of nature that stirred emotion in man almost from the beginning of time. The present is not only an atonic age, it is a sound age. More and more we are discovering the benefits of super-sounds and music. In factories and offices, music is considered an essential of daily work. It is an important adjunct to healing. The implications of all this are plain. In the new age, music will become a part of daily life, not something separate. Our need for it will be recognized, just as our need for sunshine. Man does not live by bread alone.

The World of Music

(Continued from Page 241)

travels. For twelve years he was director of the piano department of Peabody Conservatory; later he became director of the Kildworth-Scharwenka Conservatory in New York. He made extensive concert tours of Europe and America.

DR. HEINRICH JALOWETZ, distinguished conductor and pianist, died suddenly at Black Mountain College, near Asheville, North Carolina, on February 2.

CLARENCE C. BIRCHARD, founder and president of the C. C. Birchard Company, Boston, died February 27, at Carlisle, Massachusetts, at the age of seventy-nine.

MRS. OLIVE MEAD GREEN, violinist, founder of the Olive Mead Violin Quartet, died on February 28 at Cambridge, Massachusetts.

DR. THOMAS F. DUNHILL, composer, and professor at the Royal College of Music, London, died on March 13 at Southampton, Lincolnshire, at the age of fifty-nine.

CHARLES A. FULLERTON, Professor Emeritus of Music at Iowa State Teachers College, and a founder of the Music Educators National Conference, died on December 14, 1945, at Cedar Falls, Iowa, aged eighty-four.

SIDNEY JONES, English composer of "The Gipsies," and other musical comedies, died at Kew, England, on January 29.

JOHN SPENCER CAMP, prominent organist and a founder of the American Guild of Organists, died at Hartford, Connecticut, on February 1, at the age of eighty-eight.

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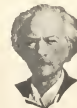
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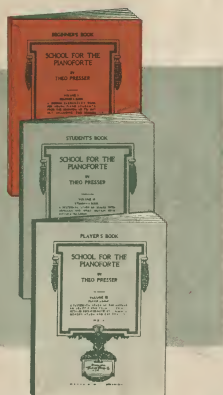
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